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ON LISTENING-IN—By Tobias Matthay

MUSICAL COURIER

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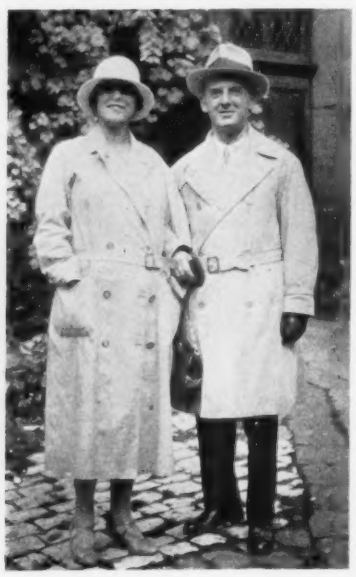
MYRA HESS

English Pianist

Returns to America Next Season

MARION TALLEY AND GEORGE ENGLES,
managing director of NBC Artists Service, under whose direction the former Metropolitan Opera soprano will make a tour beginning next fall. Miss Talley is here seen signing the contract for appearances next season which will mark her return to the concert platform.

LAURITZ MELCHIOR,
tenor of the Metropolitan Opera Company, as Lohengrin. Mr. Melchior will sing Tristan at Lyons, France, the end of March. He has been engaged to appear in the Covent Garden Italian season as Otello, and in the German season there as Tristan (June 8 and 10) and as Siegmund in Die Walküre (June 13 and 15).



MARIA MÜLLER AND MAX ALTGLASS,
both of the Metropolitan Opera Company, on a recent visit to Nuremburg, the latter's birthplace. For the past six years Miss Müller's vocal training has been under the guidance of Mr. Altglass.

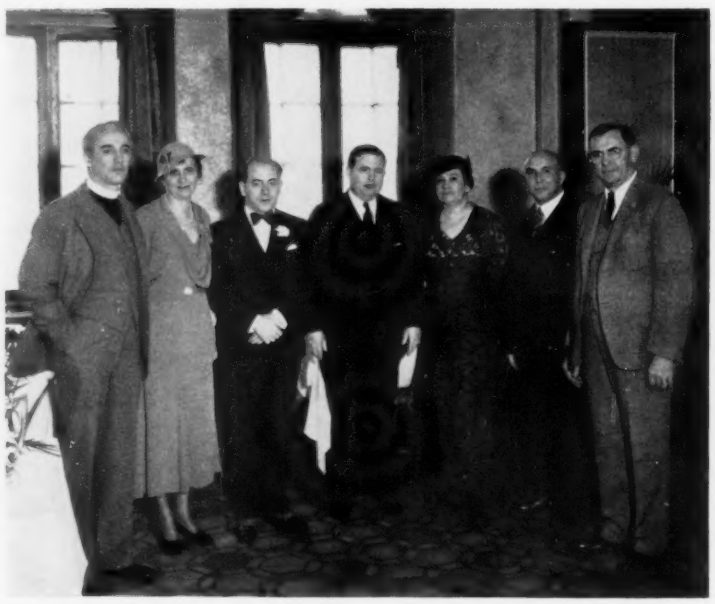
ROMANO ROMANI
has had an active teaching season in New York. One of his artist-pupils, José Santiago-Font, baritone, is now singing at La Scala. (Photo © by David Berns.)

SOPHIE BRASLAU,
contralto, was soloist in the concert version of the de Falla ballet, El Amor Brujo, with the Philadelphia Orchestra (Issay Dobrowen, guest conductor) at the concerts of February 3 and 4.

FREDERICK R. HUBER,
municipal director of music in Baltimore, Md., has inaugurated a new program for young people in his city, an event which tends toward the merging of municipal cultural efforts.

JOSEFIN HARTMAN VOLLMER
left immediately after her appearance as accompanist for Inga Wank at Town Hall, New York, to join Schumann-Heink in California. Mme. Vollmer will appear on tour as accompanist to the eminent contralto following which she will resume her activities in New York as coach and teacher.

DR. WILLIAM C. CARL
will be at the organ and direct Horatio Parker's Hora Novissima at First Presbyterian Church, New York, on February 26. The oratorio is to be sung by the Motet Choir of the church, with Mildred Kosé, soprano, Amy Ellerman, contralto, Dan Gridley, tenor and Frederic Baer, baritone, as soloists.



GUESTS AT A BREAKFAST IN HONOR OF EUGENE ORMANDY
given at the Hotel George Washington, Jacksonville, Fla., by Haydn W. Crosby, of Jacksonville. Left to right: Bishop Juhan, Mrs. Marcus Fagg, Mr. Ormandy, Governor David Sholtz, Mrs. Carlyle Scott, Mr. Crosby and Robert Kloeppel. (Spottswood photo.)

GERALDINE C. HALL,
formerly one of the organizers of the German Grand Opera Company, with her infant daughter, Johanna, named for Johanna Gadski.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Vienna Opera to Break Tradition with Production of an Operetta

New Léhar Work May Be Given With Jeritza for a Start—Money Stringency the Reason—Scherchen's Orchestra Studio Brings New Life Into Concert Hall—Kleiber and Krauss Conduct—Poldi Mildner Beats Veterans

By ANATOL RAPOPORT

VIENNA.—The next manoeuvre of the Vienna State Opera will be operetta productions. This announcement created a sensation in the Viennese press, for it meant unheard-of deviation from noble tradition. Nevertheless, this plan is called by some newspapers the only sensible one. Jumping from one project to another, the Vienna State Opera leads a pathetic struggle for existence. Lack of money is the only reason why people do not go to the opera. The claim that the circle of those who appreciate serious music is getting ever narrower is unfounded. Immediately after a popular-priced performance of Lohengrin was announced, all seats went like hot cakes. But popular prices will not cover the deficit, not even with full houses. The newest proposal is to give first-rate performances of Léhar's operettas.

The parleys are still on, and the public is sitting up and taking notice in the expectation of a decision, but it is pretty certain that Franz Léhar's latest "gem," Giuditta, will get the honor, and that Jeritza will sing the title role. The composer is still working on the score. The libretto is by Paul Knepler and Beda. There is a fine role for a tenor, and also one for a lyric soprano. Both the composer and the management of the State Opera were at a loss how to designate the piece, since it stands about half way between opera and operetta. So they called it "musical comedy." Evidently they are not very familiar with the American meaning of that form of "art."

So now it is not the Volksoper that is competing with the State Opera and invading its territory, but the other way round. The Volksoper, however, has a comeback ready in the intended production of the Millöcker operetta, Gasparone, with Leo Slezak (as guest), Margarete Slezak, Natzler, Willenz, Swoboda; and Erik Wildhagen of the Munich State Opera in the title role.

BOOM, DEPRESSION AND RECOVERY

For a time it looked as if the boom with which the orchestral year began this fall had turned into a complete collapse, from which this season would not recover. Between the gay posters that usually cover the walls of the Konzerthaus and the Musikverein one saw the great open spaces. The few affairs announced were mostly cabaret evenings and popular song concerts. The popular-priced performance of Mozart's Magic Flute in the Konzerthaus, which was promised for Christmas Day, was at first postponed, then taken off altogether. The opera did not produce any novelty after Kricka's Spuk im Schloss, which proved to be a complete disappointment. And when things looked darkest, suddenly a lively resurrection of activities put pep into the musical life. Especially refreshing was an avalanche of excellent orchestral concerts.

Hermann Scherchen, who last fall founded the so-called Orchestra Studio, that is, a symphony orchestra of youngish men and women, with whom he not only rehearses, but whom he carefully and thoroughly trains in all phases of the orchestral art, came out with a second symphony concert this season. Thus far, all the performances given by the Studio (among them one symphony concert) contained an overwhelming predominance of modern music. Besides Mahler and Reger, who get what they deserve in the way of frequent performances here in Vienna, Scherchen introduced (I will explain below why I say "introduced" although the works had been played before) to the Viennese music-lovers, particularly to the enthusiastic music students, works of Hindemith, Krenek, Schönberg, Stravinsky and Webern, who are all but neglected in the regular concerts; at any rate were all but neglected, until very recently when newly awakened interest in them made it possible for a man like Scherchen to splash without having to break the ice.

In his second concert Scherchen played a one-hundred per cent. modern program. Three of the works were written in the twentieth century, and the opening piece, although written a century ago, is as modern as any of the other three. I mean Beethoven's Quartet Fugue, op. 133, a neglected masterpiece. There is one terrible condemnation that may be placed upon any piece of music without indictment and trial by jury, namely the adjective "ungrateful." Sometimes because of great difficulties, sometimes because of lack of understanding on the part of the musicians or the public, masterpieces lie buried in oblivion, until some bold person dusts them off and shows them in their full brilliance. Scherchen did this to Beethoven's Fugue, whose structure is most involved and whose style is on the verge of atonality.

A REVELATION

It was a revelation. Scherchen really "introduced" this work to the public. Of course, a performance like his is possible only after long study of the work with the orchestra, so that he can afford to conduct without the baton and quite comfortably omit beating time altogether, for instance in the extraordinarily extended diminuendos. His program also included Stravinsky's ingenious concerto for piano and orchestra without strings (except basses), quite brilliantly and accurately played by Jacob Gimpel and accompanied by Scherchen with a precision which is remarkable and unusual to hear in the woodwinds and brasses. However, Scherchen's ideas of improving the acoustics by hanging all kinds of curtains around the stage, do not find much justification. The laws of acoustics are capricious, and most successes and failures in this respect are accidental.

Scherchen "introduced" also the Adagio from Mahler's tenth symphony. This beautiful movement, when jammed between the others, has to display its charms before an audience just on the verge of counting the electric bulbs. Played alone, it sounded like a

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Covent Garden Announces Roster for Spring Season

LONDON.—The International Opera Season, which is limited to six weeks this year, will consist of the following productions: Wagner's Ring (complete), Tristan, and Parsifal; Strauss' Rosenkavalier (in German); Berlioz' Damnation de Faust (in French); Verdi's Don Carlos, Aïda, Otello; Puccini's Tosca and Bohème; Rossini's Barber (in Italian). Sir Thomas Beecham is the artistic director; John Barbirolli, Robert Heger and Antonio Votto are the conductors.

The large roster of singers includes Mmes. Frida Leider, Lotte Lehmann, Maria Olszewska, Rosetta Pampanini, and Rosa Raisa; and MM. Lauritz Melchior, Friedrich Schorr, and Cesare Formichi. S.

Carl Rosa Company to Be Salvaged

LONDON.—The Carl Rosa Company, the oldest operatic touring organization in England, is definitely to be included in the amalgamation scheme being developed under the National Council of Opera, with Sir Thomas Beecham as the artistic head. This confirms a rumor already published in the Musical Courier. Covent Garden, the Imperial League of Opera, the Old Vic-Sadlers Wells companies and the B. B. C. are all included in the plan. C. S.

Prince of Wales at Queen's Hall Listens to Some Classical Music

But Leaves Early After Making Charity Speech—Harriet Cohen Launches New Vaughan Williams Concerto—Cortôt Revises Chopin—A Mozart Near-Novelty—Composer-Conductors, and Vice Versa

By CÉSAR SAERCHINGER

LONDON.—Charity, which begins at home, often ends in a concert hall. It would be uncharitable to reproach H. R. H. the Prince of Wales, for leaving Queen's Hall after listening to the Figaro overture and Lalo's Symphonie Espagnole, conducted by Dr. Boult and played on the violin by handsome May Harrison. Before leaving he made a speech from his florally decorated, improvised Royal Box, on behalf of the charity concerned, namely the Westminster Hospital; but he also mentioned that he was a keen lover of music (loud applause) and apologized for having to catch a train.

After he left, the dressiest audience London can show during the season at which hunting is the Done Thing, was able to hear a really splendid performance of the Brahms double concerto, played by May and Beatrice Harrison, who are certainly to be congratulated on a rare social scoop. And the prestige of music in Mayfair has taken an upward swing; for this was the first public concert attended in years by England's future King.

The British dynasty's musical predilections are well known. George the First's heart was softened by Handel's Water Music in 1715; Queen Victoria sang operatic duets with Albert the Good; Edward the Seventh was a noted patron of the ballet; and Edward of Wales himself, it will be recalled, learned to play the ukelele on his world tour a few years ago.

Now King George has taken a hand in raising the musical culture, if not in England, then at least in the army. A properly orchestrated version of the National Anthem, duly marked for the right tempo and dynamics, has been approved by His Majesty, and will hereafter be standardized as the only one authorized for the use of Royal bands. Considering that British audiences have to stand through truncated performances of God Save the King at the end of every theatrical performance, this reform may have important consequences.

HARRIET COHEN LAUNCHES WILLIAMS CONCERTO

The most talked-of musical event of this week was the first performance of Vaughan Williams' piano concerto by Harriet Cohen and the B. B. C. orchestra under Dr. Boult. Vaughan Williams is an avowed nationalist in music, and his remarks on the subject read like fascist manifesto. He has no use for spineless internationalism. "The trouble with our native composers is that they are awful prigs," he said in a recent speech; "we are too ready to take someone else's ideas and reproduce them." The work, therefore, besides being the first Vaughan Williams piano concerto, might be regarded by some as the first really truly English concerto at all. Let me hasten to remark that I am much too pro-British to agree.

True, the composer has forsaken the village pump, drawing his inspiration from a less local source But surely this cold, brittle workmanship might as well be mid-European as English. The piano as a percussion instrument (where have we heard of this before?) playing a Toccata; fighting for lyric expression against a too sensuous orchestra in a Romanza; breaking into a Fuga cromatica with all the contrapuntal gadgets laid on, and finishing up in a Finale all Tedesca which successfully answers the puzzle, "When is a waltz not a waltz?"—all this fails to convince one that intellect is a valid substitute for *Spieltrieb*, let alone creative urge. Miss Cohen, to whom the work is dedicated, certainly did her utmost in a brilliant interpretation, and carried off a personal triumph which shows that patriotism, unlike some other virtues, is its own reward.

Another English composer was honored by a mysterious quotation at the end of the Vaughan Williams slow movement, "according to promise." The quotation, consisting of about five notes, might have been discovered to be by Elgar, Holst, Delius or Bax (or, for that matter, by Sibelius, Fauré, Debussy, Malipiero, Kodály, Tschaikowsky or any other prolific composer), if one searched long enough; but rumor said it was by Bax, whose familiar Garden of Fand was the next piece on the program. Delius' Sea Drift, with Roy Henderson and the Philharmonic Choir, completed the British part of this program, happily preceded by Schubert's Unfinished, as immaculately played as I ever wish to hear it.

CHOPIN, REVISED BY CORTÔT

New piano concertos being the rage, it befits us to mention two more, namely Chopin's F minor, as revised by Cortôt, and Mozart's B flat major, not heard here within living memory (or ever, perhaps) and revived by Artur Schnabel at a concert for children, more or less. Cortôt's re-orchestration of Chopin is, on the whole, inoffensive and done in good enough taste, though it doesn't seem to me nearly so important to "correct" Chopin as to play him correctly. The performance reminded me of the story of the lady who gave her opinion of a con-

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Prize Fights in Vienna Konzerthaus

VIENNA.—The directors of the Konzerthaus recently announced their intention of renting regularly the large hall of the house, where many orchestral concerts and the recitals of most of the prominent artists take place, for boxing and wrestling matches, and even for volley-ball tournaments. The dearth of big concerts is the cause. The large hall of the Konzerthaus is now occupied hardly more than twice a week. A. R.

L'Amore dei Tre Re Effectively Restaged by the Metropolitan

Bori and Johnson Superb in Roles of Lovers—Bonelli and Pasero Newcomers in Cast

By RUSSELL M. KNERR

Returning after an absence of four years from the repertoire of the Metropolitan Opera Company, Montemezzi's L'Amore dei Tre Re again exerted its potent spell on the evening of February 17. Gatti-Casazza, fulfilling his schedule of novelties and restorations for this season, allotted to the work several new singers in leading roles, but utilized the settings which have become familiar from previous presentations of the work.

Introduced to American audiences by the Metropolitan in 1914, soon after the successful premiere at La Scala, Montemezzi's lyric drama has always had staunch adherents among a small percentage of the musical public. Its critical reception, at the time of its first performance here, was markedly enthusiastic. The box-office appeal of this work has been somewhat fitful, in spite of the presence in Metropolitan casts of favorite interpreters. Thus, the opera has had but nine performances in the last decade, although before the present resurrection, it was heard at this house as recently as January, 1929, by a cast including Lucrezia Bori and Edward Johnson as the pair of tragic lovers. Last week there were new interpreters of two important roles, Tancredi Pasero assuming the character and vestments of the blind king, Archibaldo; and Richard Bonelli appearing here for the first time as Manfredo.

OPERA RETAINS APPEAL

Montemezzi's opera well deserved resumption in the Metropolitan's list, as it ranks high among new lyric works produced in the present century, and has no peer among Italian operas of the last two decades. The lofty and poetic libretto by Sem Benelli (of The Jest fame) is one of the best-contrived opera books of recent years.

The score of L'Amore retains its strength surprisingly well after a lapse of twenty years, possibly because the composer did not seek to ape the prevailing musical fash-

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THE "MIDDLE-CLASS" STRAUSS

By WARREN STOREY SMITH

ABUSING Richard Strauss, whose popularity nevertheless remains little affected by these critical stings and arrows, is still a favorite pastime. But whereas it was once the conservatives who denounced his music, it is now the radicals. And among the latter none has attacked that composer more pitilessly than Lazare Saminsky in his Music of Our Day.*

Yet the bitterest of Strauss's later critics have always a good word to say for Till Eulenspiegel. For Mr. Saminsky it is the composer's "subtlest" work, one which "aroused a hope that he was destined to incarnate in music the gaiety and charm of the German Renaissance and its *Bürgerschaft*." In this music Strauss "seemed to discover a happy fusion of gentle whim and a new classic clarity of design, the promise of a new tonal imagery."

For Strauss to convey in music the burgher-spirit of the Middle Ages is pardonable, even laudable, but your proper intellectual will have due scorn for any tonal idealization of the present-day equivalent of that burgher-caste. Mr. Saminsky scents in Strauss a representative of the bourgeoisie and rears his head in protest. "Strauss's music carried a graver menace," he writes: "the domination of the middle-class musical mind and a stifling of the voice of a great race with echoes of hollow burgher-romanticism."

Now that the technical brilliance, the once breath-taking boldness, the sheer weight and drive of Strauss's musical utterance may no longer dazzle, bewilder or falsely impress us, even those who in their one-time enthusiasm for his intoxicating musical speech could see no fault in the man are beginning, if unwillingly, to detect the flaws in his armor. Don Juan after years still retains full measure of its hero's arrogance and pride, but his sensuality seems now to be touched with a false sentimentality. Tod und Verklärung begins to impress the hearer as banal not only in theme but often in substance; the measures of transfiguration suggest disquietingly a cardboard heaven and paper clouds of glory. We cannot too confidently reject Lazare Saminsky's remark that Zarathustra is philosophy from a German bandmaster or Cecil Gray's disposal of the Dwellers of the Hinterland section as of the school of I. B. Dykes. The splendor of the orchestral tone may no longer blind us to the failure of Salome's final apostrophe or of the Recognition Scene in Elektra to measure up to the fullest possibilities of their respective situations.

Apostle of the Plain Man

In short, the aspiring Strauss now and then lets us down. But what of that other Strauss, the apostle of the plain man, the exemplar not merely of burgher-romanticism but of burgher-realism? We need not go so far as Mr. Saminsky when he says: "What is most characteristic and genuine in the work of Strauss is not the romantic impulse but the spirit of the middle-class mid-European drawing-room," the "peculiar blend of domesticated elegance and self-respecting vulgarity that finds the perfect expression in Der Rosenkavalier." Let us more charitably and, I believe, more justly maintain that Strauss's personal and sincere, and hence perhaps most permanently valuable, contribution is his sounding of the note of simple humanity, his expression of the grief or the gladness of the plain man, the middle-class man if you choose—though are we not all brothers and sisters under our skins?

That which is most to be prized in Till Eulenspiegel is not its audacity which no longer seems so audacious or its humor, but its folksiness and what may be called the human touch. Strauss lays a loving and affectionate hand upon the character of Till, as he was later to do in the case of Don Quixote. There are, for example, few such affecting pages in music as those in which Strauss shows us the dying Don, his brain cleared, his illusions gone. And while there is a hint of the superficial in the charm and the gaiety of Der Rosenkavalier and something no doubt of the quality which Mr. Saminsky deplores, that opera affords us also its glimpses of Strauss the humanist, as when the Princess gives voice to the regrets and the terrors which assail her with the realization of the passing of her youth. There are no heroics here, no "hollow romanticism"; there is instead something very genuine, very touching, something that no other modern composer would have given us with such simple but compelling eloquence.

Musical Self-Portraits

I come now to the two works of Strauss which most consistently and completely exemplify and embody the simple humanness of which I have been speaking, the two works which are avowedly personal and autobiographical: the Symphonia Domestica and the opera Intermezzo. The Heldenleben, despite the "Critics" section and the quotations from Strauss's other scores, is not self-portraiture in the same sense. Possibly Strauss saw himself glorified in Ein Heldenleben, but in the Domestica and in Intermezzo he saw himself as he is.

I am well aware of my temerity in defending, to say nothing of praising, these works, which have excited the contempt of many critics, otherwise favorably or even enthusiastically disposed towards him. For while autobiography is condoned and often applauded in the novelist or the playwright and self-portraiture freely permitted the painter or the sculptor, for a composer to put himself and his family into a tone-poem or an opera is, as we have seen in the case of Strauss, to invite reproach and scorn and the specific accusation of "bad taste."

The Domestica is, as a matter of fact, slowly winning a place for itself. The old guard, repeating the thrice-familiar tags of tastelessness, triviality, thematic weakness and the rest, will still have none of it. But a new generation of concert-goers warms to it, a new generation of critics approves and even admires it. Some day when all the ancient prejudice has disappeared it may come to be held the greatest and most satisfying of the Straussian tone-poems. Its superb architecture, its breath-taking technical mastery have, of course, always been recognized. Here is music, after all, of a most exquisite and wholly unaffected tenderness; music in which a composer in three short phrases could put himself upon paper; music, finally, of the fullness of life and of the joy of living. Need we ask more?

As for Intermezzo, I have yet to hear of or to see a good word written of it, though I have heard some spoken of it and I once saw an audience receive it and its composer—for Strauss himself was conducting—with every indication of satisfaction and delight. This *Bürgerliche Komodie*, to use Strauss's own subtitle, was inspired, it will be recalled, by an actual incident in his life: a letter implying unfaithfulness but designed for a colleague falls during the composer's absence into the hands of his wife. An emotional storm, with threats of separation, follows, to be cleared away by the husband's hurried return. A homely plot, and the music is in character. With Elektra once behind him Strauss foreswore high tragedy, orchestral horrors and orchestral din. He abjured his new-found dissonances, and courted clarities and simplicities. This reaction was inevitable and desirable; and as Strauss led the van in the matter of harmonic freedom and contrapuntal complexity, so he also inaugurated the return to a more lucid style. But the world was loath to take Strauss on his new terms. The general feeling in regard to the composer of such works as Ariadne and Intermezzo is of a once-imposing figure become suddenly dwarfed in stature. There has also been talk of "spiritual decline."

Superb Craftsmanship

That Intermezzo is in one sense slight none would deny; it scales no heights, plumbs no depths. But in the music of this opera of domestic commonplace, of conjugal misunderstanding and reconciliation, there is to be discerned craftsmanship of the first order. There are marvels of contrapuntal skill. The instrumentation, though slender, ravishes the ear. The score, for all its variety, is a musical unit. Naturally there is a deal of "business" in the music, for the text omits nothing from a telephone call to the grocer to a game of Skat. And no deft-fingered Italian has better handled this orchestral small-talk. By his ingenious use of spoken dialogue when musical speech would be unduly artificial Strauss has obviated or overcome certain difficulties inevitable in an opera of everyday life. By the way, the text, which is both unrhythmed and colloquial, is Strauss's own, and might well serve for a play without music.

But the value of the score of Intermezzo, for those who see value in it, lies not so much in its resourcefulness, ingenuity and wit as in its expression of certain moods too intimate and too personal for the ordinary commerce of the lyric theatre. There is first of all the passage, the latter part of which is not unknown hereabouts as an orchestral excerpt, in which the wife, after entertaining a chance male acquaintance in her drawing-room, remains there in meditation—first upon the superficial charm of this Baron Lummer and then upon the goodness of her absent husband and the loneliness which she, as the wife of an itinerant conductor, must often experience. This scene and the subsequent entr'acte, an orchestral hymn to conjugal love, constitute one of Strauss's persuasive pages, to be recalled to the listener in the felicities of the end.

Scene of Tender Beauty

Even more intimate is that scene, after the discovery of the letter, wherein the wife, Frau Storch in the play, has come to the bedroom of her child with the news that his father is a bad man and that they must go away from him. Stoutly little Franzl defends the absent one. *"Ich will nicht weg von Papa. Papa ist immer gut zu dir. Du bist böse mit Papa."* ("I do not want to leave Papa. Papa is always good to you. You are angry with Papa.") Then finally, as the music modulates from F minor to F major, a favorite key with Strauss when he would speak of plain and simple things, the key of Till and of the Domestica, the orchestra in epilogue blesses sleeping child and weeping mother. Throughout this episode Strauss's music has a simple pathos and a lyric charm that is his alone. None but he would have attempted such a scene; none but he could have carried it off.

No one can say how long Intermezzo will survive or how generally it will come to be known. It is ill-suited to the vast spaces of the ordinary opera house and it would mean little to the listener who did not know or could not follow the text. But it would seem that so long as men and women have hearts and family-life continues its traditional pattern, this scene will not leave them untouched or unmoved.

*"The Downfall of Strauss."

ON LISTENING-IN

Its Use and Misuse; the Distinction Between Hearing and Listening

By TOBIAS MATTHAY

IN some households it is the practice to turn on the radio, and then to annul its messages by audible "small talk." Might one venture to point out that by so doing not only is battery or electric power totally wasted, but that such an unfortunate practice is devastating to the education of the mind? Not only is all the true musical enjoyment which could be derived from the radio thus destroyed, but by allowing oneself to be inattentive in the presence of music, one is inevitably making it as difficult as possible ever to learn to enjoy it.

When the broadcasting of news is turned on, there is immediate silence in the room, and if anyone dares to whisper, he is instantly hushed. And why? Because everyone realizes that it is useless merely to be aware that words are coming over; but to become aware of their message, not only must one hear the words, but they must be *listened to*—quite another thing.

Now the difference between just hearing and really listening is, that in the last case one unconsciously forces oneself to analyze what is heard—a forbidding term to use, but the only adequate one.

Precisely so is it with music. One can only become aware of the composer's message, one can only enjoy the music, if instead of vaguely hearing sounds one definitely listens to them; that is, one must definitely make the effort to analyze the impressions made upon our aural sense—and there is no other way to enjoy music.

Art of Appreciation

Attention and interest are almost synonymous terms. If we are interested in a thing we freely give it attention—we analyze it. Vice versa; if we compel ourselves to give attention we are bound to become interested, and our enjoyment will increase commensurably with our degree of attention—which plainly means at tension on the subject! The main difference between an unmusical and a musical person is, that in the first case sounds are allowed to filter by, unwatched and uncared for, whereas in the second case they are eagerly watched for and the intended message thus reaches us.

The difficulty of acquiring musical appreciation (in its true and not faddy sense) lies in the difficulty of habituating oneself to the needed intensive analysis of the sounds heard—an unforced attention in the end. What folly t' ..., to allow the thought of a Bach, Beethoven, or Brahms to float by unheeded, instead of allowing our minds to become every day more sensitive to the great messages of music! For indeed, the thoughts expressed by the great masters of music are as fine and deep reaching as those uttered in any other language. The culture of music is in fact one of the most direct forms of true education—the process of "drawing out" from within us the power of perceiving the beautiful in everything around us—a light towards right-doing instead of towards sordid wrong-doing and thinking.

To attempt to enjoy music during conversation is therefore just as absurd as to hope to enjoy "movies" while disturbing lights flash across the screen; since such flashes of light effectually destroy our ability to analyze the course of the picture set before us. To have music (even in a measure) brought within our doors by the turn of a button is indeed a miracle.

With the radio we have a marvellous opportunity of learning (anyway in some measure) what true musical enjoyment can mean. Whereas, if the radio is misused so as to accustom us to be inattentive and callous to the sound of music, then, instead of our being helped musically as we might be, we are but learning to shut our minds to music, and perhaps learning to be bored by it, and to loathe it. There is everything to be lost by inattentive hearing, and everything to be gained by listening to the great men who have tried to make humanity better and happier!

Getting the Most From Music

Let us see a little more closely what is meant by listening.

There are many who get little out of music—any more than out of life itself. Everything is taken for granted and passed by with a drab lack of interest. Let us not be one of such a crowd—but try to feel interest in all around us, including music. Nothing is got for nothing! We cannot realize a painting by just casually looking at it, we must look into it. Even a football match means nothing unless attention is given. If we go into a clockmaker's shop we hear all the various busy tickings because we cannot help noticing them. The clockmaker, being used to them, is oblivious of their existence. So if we wish to enjoy music we must work for it.

A musician is conscious of every note sounded, he hears every note of an orchestral performance, and recognizes whence each sound comes; how could he teach anyone or conduct a rehearsal without such close apprehension? Even he however may be balked at times! I recently heard an unfamiliar metallic clang in the climax of a new symphony by one of the greatest of English composers. It intrigued me so that I took the trouble to enquire of the composer, and learnt that it was a stroke upon a blacksmith's anvil—and that there had been trouble in the morning bringing it up for rehearsal, as it had worked its way through the floor of the taxi! I should have remembered my Nibelungen Ring better!

How to Listen

Listening implies noticing. Notice the tunes, how they go—notice exactly how the pitch moves from place to place, and the lines it makes in so doing. In Bach for instance, the tunes often move quite quickly and often there are several at the same time, each moving on its own. Try to realize all these movements. Notice the rhythm they make; notice how it is made up, its changes, its reiterations. It is the rhythmical progression of the music that gives it tangible shape, and gives it life.

Note the harmonies—you need not call them by their professional names! But do notice how they sound, whether old friends or new acquaintances, beautiful or repellent, and notice above all things how they move and merge one into the other, for the oldest acquaintances can make fresh appeal by the way they are made to follow one another. Try to notice the beauty of the melodic, harmonic, and rhythmical line. True, in some of our modern quasi-musical schemes, beauty is avowedly cast aside for the sake of arresting attention—as by a poster; but even then you will not be interested unless you try to notice these wickednesses, threadbare though they may be. Realize the key-changes, and how they help to make Shape

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IN NEXT WEEK'S ISSUE

THE ESTONIAN "LAULU PIDU"—By Ivan Narodny

MACHINE CRUSHES MAN'S FEELING FOR BEAUTY, LAUBENTHAL BELIEVES

Metropolitan Wagnerian Tenor Finds Moderns Are Not Modern at All

High above the city, from his towering hotel windows, Rudolf Laubenthal watches the scurrying six million go their way. He feels too deeply for them not to be interested in them—to wonder where they are rushing, and why.

"The peoples of the world today seem as cattle circling a small pasture," he observes. "They have no objective and their eyes are dull with hopelessness, for the times are bringing them no one knows where. They are robbed of the joy of creating, of fashioning their needs with their own hands. Satan himself is in the machine, and has made man's spirit restless and sick. The poorest potter was happy in his work, for he knew the ecstasy of the soul which is the most humble artist's reward. Machines have made man callous; they have crushed his feeling for beauty. And they have made men less kind, for they crush one another quite as the machine has crushed them.

"There seems to be a lack of modesty even among artists. Many of them clamor for public attention as individuals. Art is their tool to carve fame for themselves, while the artist should be merely a medium—a modest medium of expression. It should never be Laubenthal who is singing Parsifal, but rather Parsifal himself living again in Laubenthal.

"The true artist, whose life work is to perfect his talents, suffers. He is misunderstood, and he goes a lonely way. Praise to him must be inconsequential, and move him as little as destructive criticism. Since his life is lived in perfecting his inherent abilities, he must sit in judgment upon himself to know when he has given all that he is able to his art—whether he be painter, sculptor, writer or musician."

RUDOLF LAUBENTHAL

Finds Skyscrapers Drear

Laubenthal finds skyscrapers chill, drear things, jutting headlong into space with no real purpose, a monster creation of a mechanical period, and a prototype of the world's complex manner of thinking. He would have all things simple—living as well as people—and as if to explain his feeling, he says, "What the world calls modern is not modern at all." And then, "I think I am a little old-fashioned." He looks in wonder upon the man of whom Nietzsche wrote, "He thinks the principal thing to the tree is the fruit, but in truth, the principal thing is the seed." To Laubenthal the seed of all these passing machine-made wonders of stone, steel and glass is unrest and uncertainty, and lack of simplicity. Lack of beauty.

A miniature garden of potted plants, fresh and orderly, lines his window-sill, and during the greater part of his ten seasons in New York he has had the company of his birds and dogs to make his small quarters more like home. But the birds and dogs are enjoying a Sabbatical year, and they are replaced by four or five goldfish—one of them a great black fellow with fins and tail as supple as a willow branch. This elegant gentleman answers to the name of Schuetzendorf, Laubenthal's Metropolitan colleague, a very dignified artist, as a bass should be. So the honor really belongs to the fish.

His Alpine Retreat

At the close of the season Laubenthal will set sail for his home country, and for his quiet retreat in the Bavarian Alps, where, in the little town of Poecking, which has the world at its feet, he has built a simple, beautiful home. Gardens are flung about the spacious grounds, filled with arbors, shaded walks, fountains (one an exquisite bronze by the great Liebermann), and a trim dovecote. Here he lives with his family, his pets and his books. There are first editions and rare copies of Russian, English, French, Italian and German writers, who may have had their part in moulding his philosophy. It would seem, surely, that Tolstoi's creed that "Art is a human activity having for its purpose the transmission to others of the highest and best feeling to which men have risen," has become Laubenthal's. His sensitive, sincere, self-effacing portrayals of Wagner's heroic figures are the profession of his belief.

M. H.

Beata Malkin Sails

Beata Malkin, soprano of the Berlin Opera, sailed recently for Europe to take the part of Lisa in the restaging of Tschaikowsky's Pique-Dame in Berlin.

Gieseking, Soloist With Boston Orchestra, Riotously Acclaimed

Gruenberg's First Symphony Performed on Program

Boston.—Like an avalanche, concerts descended upon this town last week, in number and quality quite unusual, and frightening the hapless reviewer who had to hear them all. Many of them, receiving scant attention from the professional concert-goer, were not for that reason uninteresting or lacking in sizeable audiences.

In a week which included many important events, I suppose "the event" was the appearance of Walter Gieseking with the Boston Symphony Orchestra in the program performed on February 10 and 11. He played with the orchestra Mozart's C major concerto (K. No. 467), the presentation being so faultless as to take one's breath away. He was greeted with thunderous applause.

The rest of the program included numbers by Mendelssohn and Johann Strauss and, for a first performance, Louis Gruenberg's first symphony. This work was written as long ago as 1919, but was revised three years ago. It is in four movements, and takes a solid hour to perform. On first hearing, it seemed to contain much fine music with sections that were either meaningless, or were not coherent with the rest. The symphony was, that is, too long and too short. Striking themes were insufficiently developed (the composer eschewed classical forms), while other material might have been reserved for separate works. On the whole it was favorably received by the Boston audiences.

Wagner Programs

The Boston Symphony Orchestra also presented a program on February 13. A memorial to Wagner, it consisted entirely of music by that master, read by Koussevitzky with his characteristic warmth and intensity. Wagner was also memorialized two days later at a New England Conservatory of Music Concert in Jordan Hall, where the Conservatory Orchestra, led by Wallace Goodrich, and assisted by Aniceta Shea, soprano, and Rulon Robison, tenor, performed excerpts from the music-dramas.

As to thrills, one of unusual nature came from hearing the Wiener Saengerknaben in two concerts on February 12 and 14, at Jordan Hall. Both concerts were well attended, the second being substantially a sell-out. Their programs were similar to those presented elsewhere on the previous American tour of this organization.

Concerts Aplenty

February 12 was a crowded day, including besides the Saengerknaben, concerts by Paderewski, the People's Symphony Orchestra and Paul Whiteman's band. As to Paderewski, his concert was no different from those he has given here in recent years—a tremendous crush of awe-struck listeners, wildly enthusiastic at what they conceive to be great playing. Well, it is useless to argue on this question. The People's Symphony Orchestra, led by Thompson Stone, played at the same time in Jordan Hall before an excellent audience, considering the competing attraction. I was able to hear most of the principal work on the program—a first American performance of Paul Allen's Monastery, for baritone and orchestra. It is a long work; as presented by the People's and James Houghton, baritone, it revealed many fine pages and some less interesting ones. A work, however, which deserves other performances.

Paul Whiteman and his band, presenting substantially the same material as recently in New York, attracted a good-sized audience to Symphony Hall on Sunday evening, though far from capacity despite an extraordinarily intensive publicity campaign in advance. The featured work of the program—Ferde Grofé's Tabloid—confirmed a previous impression that Grofé's works are amusing.

Pianists Paired and Solo

There was a concert of two piano music by Jacques Fray and Mario Braggiotti at Jordan Hall on February 9, attended by a large and socially distinguished audience. The pianists were enthusiastically received in a program of light numbers and novelties. Especially amusing was a set of variations on Yankee Doodle.

Jose Iturbi, brilliant Spanish pianist, played at one of the Statler Musicales on February 15. In a program that included, among other works, sonatas by Mozart and Beethoven, the pianist seemed his usually facile self even though he was reported to be so suffering from an indisposition following his preceding evening's concert in Jordan Hall that he was unwilling to leave his hotel bed for the concert hall at the Statler.

Activities of the Artists

Arthur Fiedler led his Boston Sinfonietta in an enthusiastically received program at Fall River on February 8, under the auspices of the Civic Music League; and in another concert at the Harvard Union on February 14. Mr. Fiedler and his small orchestra have had an unusually active season. . . . Hans Wiener and his Dance Group, who are shortly to give a recital in New York, appeared at the Fine Arts Theatre on February 13, with such success, that the entire program was repeated in the same place two days later. . . . At a faculty concert in the Longy School on February 14, Gaston Elcus, violinist, and Frederic Tillotson, pianist, played the Handel sonata in D and the Cesar Franck sonata, while Mr. Elcus played shorter works, accompanied by Margaret Mason. . . . The list of artists announced for next season's series of Statler Musicales, under the auspices of the Boston School of Occupational Therapy, contains the names of Lawrence Tibbett, Richard Crooks, Lily Pons, Bauer and Gabrilowitsch, Lotte Lehmann and Yehudi Menuhin.

M. S.

3500 Hail Reorganized Omaha Orchestra

Rudolph Ganz Feted as Guest Conductor—Gitta Gradova Welcomed as Piano Soloist

Omaha, Nebr.—The Omaha Symphony Orchestra has been awakened to new life, the first concert of the present series having been given on February 16 in the municipal auditorium under the leadership of Rudolph Ganz, guest conductor, and promoted by the Civic Orchestra Society of Omaha.

The townspeople and visiting delegations from nearby cities placed the seal of immediate approval on the enterprise by attending in large numbers, and, once having come, by applauding long and loudly. Mr. Ganz was warmly welcomed at his first appearance and thereafter at the conclusion of every orchestral number. One number, Grainger's Shepherd's Hey, had to be repeated and there was a prolonged demonstration at the program's close. The opening offering, the prelude to Wagner's Die Meistersinger, was done with adequate sweep and power and the Haydn symphony No. 13, in G major, was performed with delicate play of light, shade, color and accent, with rhythms definite and animated, and the characteristic touches of humor brought pleasantly to the fore. Grainger's Irish Tune was received with every sign of approbation. The closing number, Tschaikowsky's Capriccio Italien, was again the signal for prolonged applause and Director Ganz was repeatedly called to the front to bow his acknowledgments. Throughout the evening Mr. Ganz controlled his forces in authoritative and masterly style, his readings abounded in interest and musicianly taste, the tonal contrasts well calculated with the climaxes solidly and splendidly built up.

The soloist of the occasion, Gitta Gradova, gave a demonstration of heroic and triumphant pianism in the performance of Saint-Saëns' C minor concerto. With glittering passage work, flying runs, softly sung lyric episodes and bravura which astonished by

(*Continued on page* 8)

Russian Music Welcomed in Los Angeles

Rachmaninoff Feted in Recital—Rodzinski Conducts Slavic Concert

Los Angeles.—If this is not Rachmaninoff Week, then at least Russian Week for the Southland metropolis. The great Slavic pianist played one program to a Philharmonic Auditorium audience, and seat sales for a return engagement within five days promises to be attended equally well. As stated in the last letter, Los Angeles is patronizing elite recitalists with ardor and regularity. The future historian may be able to deduce that the depression has aroused musical discernment and taste. That this means not only relative, but actual progress of culture is demonstrated by the calibre of Rachmaninoff's first program, which contained sonatas by Scriabin, Haydn, Beethoven and Liszt, besides items in less confined form.

Rachmaninoff, the composer, proved the program hero also during the last pair of symphony concerts, when Artur Rodzinski presented the E minor symphony in such fashion that the Los Angeles Philharmonic Orchestra players had to rise three times in succession after the last movement. A splendid performance delighted lovers of Rimsky-Korsakoff's Easter Overture. There appeared also no less a Russian guest-artist than Nina Koshetz, who offered, with orchestral accompaniment, songs and arias by Borodin, Rimsky-Korsakoff, Moussorgsky and Gretchaninoff, in authoritative and vividly enjoyable manner. The soprano was fêted to such an extent at each concert that the no-encore rule had to be waived in favor of an unaccompanied folk song from a collection by Balakireff.

Impresario L. E. Behymer more than contributed his share toward Russian music week with a matinee and evening performance by the Don Cossack Choir. This ensemble has greatly aroused the fancy not only of a large colony of former captains, colonels and generals who now constitute no small contingent in that army of camera combatants and camp-followers for whom life in Hollywood is just one short reel after another of caviar or creditors. Whichever turn up by way of "new deal," they have a grandiloquent manner of getting rid of either. Indeed, the various touring Russian choruses have done much to stimulate choral activities and interest in that form of music, and the singing Cossacks intrigue local concert-goers, who are further intrigued between numbers by a veritable brigade of Russian film actresses with or without rank. Movieland truly has become an asset to resident managers. To mention only lovely Marlene Dietrich, sporting tuxedo and all, plus ravishing pants, in a loge. (Not even Einstein aroused so much excitement; which proves that everything comes under the relativity theory.)

Orchestral Funds Being Raised

So much for music and the movies. Apropos of music and money, two women's committees are vying with each other to find the required "brass" wherewith to man the Los Angeles Philharmonic Orchestra, or rather meet the deficit, when W. A. Clark, Jr., withdraws as sole guarantor at the end of next season. One group, to be city-wide, is sponsored by the Los Angeles Chamber of Commerce, with Mrs. Grace Widney Mabee as chairman. It is too comprehensive to permit detailed listing of members. The other, socially more exclusive, under Mrs. Cecil Frankel, founder-chairman of the Philharmonic Woman's Committee, is recruited from the latter. It is headed by the following board: Mmes. Cecil Frankel, Joseph F. Rhodes, Jr., John N. Hurtt, Roger A. Knorpp, Helena Podesta Furman, Lou Anger, Sherman Danby, Joseph M. Goss, W. I. Hollingsworth, William Francis Howard, Joseph L. Levy, Harvey S. Mudd, John C. Niven, Sydney Sanner, Harry Tipton Steck, Alfred Stern, Howard Verbeck, Philip Zobelein, and Misses Ellen Andrews, Jean Hill.

George Leslie Smith, manager of the Philharmonic Orchestra, stated to the Musical Courier representative that, pending the return of Mr. Clark, Jr., from Paris some time next month, nothing had been or would be done to secure a successor for Dr. Rodzinski during the coming winter series, the latter still being underwritten by Mr. Clark. Mr. Smith personally favors guest-conductors of renown who have never been heard here, but would not suggest his preferences. Such a schedule would, however, not only be distinctive but difficult, too, on grounds of availability.

Glen Tindall, manager of the Hollywood Bowl, has returned to his desk after a visit to Eastern booking offices and conductors. No announcement has come as yet from him but the name of Bernardino Molinari has been mentioned as one of the favorites likely to be chosen. The directors of the Bowl summer concert association voted only now on the undertaking of a series of outdoor events. A considerable majority ballot approved preliminary plans.

B. D. U.

Richard Lert and His Baton Win Paris Musical Public

German Conductor Leads American Composition by W. G. Still—Giannini in Triumphant Recital—Neglected Mozart Piano Concerto Resurrected

PARIS.—Richard Lert has made a stir in Paris. When he conducted the Poulet Orchestra some weeks ago, he was immediately engaged to lead a pair of concerts by the Pasdeloup Orchestra, and it is now rumored that we are to have him at the Opéra, which many people are hoping will come to pass.

At the pair of concerts mentioned, Mr. Lert scored distinctive successes. He not only knows what he wants in the way of musical and orchestral effect, but knows how to get what he wants. One of the finest characteristics of his art is the way he prepares and builds up his climaxes; when they come upon you there is no resisting. Another of his fine features is his clarity—in form, voicing, harmony, and so on. With such advantages it was inevitable that the Parisians should take him to their heart, and it was good to hear them applaud and cheer his work. His program (first concert) consisted of Nocturne, for four orchestral choirs, by Mozart; Three Noels by Jean Cras; Trova by Lacerda (these last two for voice and orchestra, were presented by Madeleine Grey); Africa, by William Grant Still; and Strauss' Domestic Symphony. The Strauss also figured on the second program, so did the Mozart. In addition, there were the Nocturne and Scherzo from Mendelssohn's Midsummer Night's Dream music, and two piano concertos, one by Mozart and the other by Weber, played by Robert Casadesus.

It is not often that we have a German conductor leading a Paris orchestra in the first performance in France of a work by an American composer. When I had the pleasure of bringing Africa to Lert's attention some time ago, he fell in love with it on the spot. That very day he had received a telegram from one of the Central European capitals where he was engaged to conduct, asking him to do "some Reger music." Lert's telegraphed reply read, "Not Reger music, but Neger music." Africa is thus going on a tour of Europe, and with its Paris triumph bright in mind, Mr. Lert knows that he has picked a winner. His reading of it was magnificent, and so far as I am able to judge (and I think I know something about Africa) he served the composer in utterly ideal fashion. The success of the composition was unreserved. One saw even the tried old critics, who are more inclined to sniff at American art than to praise it, clapping their hands off, telling each other and everybody that here was a genius, a real modern master. Only one wish I should like to express: that William Grant Still go on composing and composing. The world needs American music like his and cannot have enough of it.

GIANNINI

I have heard literally thousands of recitals in Paris, but seldom if ever have I seen a newcomer to these precincts sweep them away as Dusolina Giannini did. The crowd that heard her in the Salle Gaveau could not do enough to show their appreciation, enthusiasm and affection. After the recital, a mad rush to the greenroom, everybody wanted to shake her hand, and how many programs Giannini signed heaven only knows. When a Parisian audience wants programs signed—that is a supreme and final consecration.

Is there need to tell America about the wondrous beauty of the Giannini voice? The perfection of her technic? The irresistible directness of her interpretations? The versatility of her talent? The charm and beauty of her appearance? I do not think of Giannini as a person who sings, but a marvelous vocal-emotional-mental instrument through whom the very principle of song has decided to pour. Song like hers can only come from the one and only source of song, from the fountain-head beginning, the Principle of Music. This explains why her singing goes beyond the usual limits, or horizons, of the art, why the work of Giannini takes on the glow of the fulfillment of a great mission. She is a voice of Music's everlasting and spiritual idea and I, like countless others, am grateful to her for a long-desired revelation.

ORCHESTRAS

The Poulet Orchestra, conducted by Gustave Cloez, gave the first hearing of a Bach suite as prepared for modern orchestra by Honegger. Barring the devastating length of the work, I suppose that, from the Honeggerian angle, it was well done. I guess it lasted all of forty-five minutes, at least it seemed an eternity, and when Wanda Landowska sat down at the piano to give the first performance of a concerto in F by Mozart, one had to make a brave effort to sit up and take notice even half-heartedly. If the critic in me some times gives way to the human being, *tant pis*, as they say in French.

The history of this long-neglected Mozart concerto I cannot go into at this time, although Mme. Landowska did kindly send out complete notices about it. Suffice it to say that it is charming, has all the Mozartean simplicity and aristocracy, withal very pleasing to hear. There was warm applause, and another service to Mozart remained to be recorded.

The concert of the Paris Symphony Orchestra, conducted by Pierre Monteux, was one of varied interest. On his own, Mr. Monteux gave animated readings of the Benvenuto Cellini overture, by Berlioz, and Saint-Saëns' third, or organ symphony. Viola Mitchell, American violinist, was heard to good effect in the Mozart concerto in D, No. 7; Alexander Tscherepnine played the solo part in his piano concerto; and Henri Tomasi conducted the first audition of his Vocero, a symphonic poem which he composed in Corsica during the summer of 1932.

BREVITIES

Richard Lert was guest of honor at a luncheon given by the Anglo-American Press Association, and naturally was called upon to make a speech. Said friend Lert: "What business has a German conductor who is leading a French orchestra, to speak at an American-British luncheon? If I could say it with my baton as they say it with flowers, it would be swell. 'Nough said."

Ariane et Barbe-Bleue by Paul Dukas, is having a series of gala performances at the opera of Strasbourg.

Mme. Sinding-Larsen, artist-pupil of Mme. de Chessin, Paris, won unqualified praise for her singing of songs by Sinding, Brahms, Reger, Strauss and Schubert, at a recent concert.

Ruth Posselt, American violinist, played the Tschaikowsky concerto with the Colonne Orchestra before sailing for America.

The Monte Carlo Opéra opened its season with Pêcheurs de Perles and Barber of Seville.

Carlo Zecchi, pianist, gave a brilliant recital at Monte Carlo.

Robert Siohan has been appointed choral director at the Paris Opéra.

Walter Straram opened his course of orchestral concerts on February 9.

A concert of music from the time of Rabelais is to be done at the National Library.

Among the guests at the reception given by your representative in honor of Richard Lert, who came to Paris to conduct the Pasdeloup Orchestra, were Blanche Marchesi, Mr. and Mrs. Philipp Carr, Mr. and Mrs. Gilbert White, Marya Freund, Dodd Conrad, Mr. and Mrs. W. D. Read, M. and Mme. Tho Szantho, M. Stockel, Mme. Le Clerc, Captain Hopital, Sydney Veit, Florent Schmitt, Albert Doyen, Camille Decreus, Louis Beydts, Steve Passeur, A. C. Webb, Fred Smith, Marjorie Garrigue, Mme. Hansi Ploschetzki, M. and Mme. Liev Leonoff, Mrs. L. B. Dyer, Michel Gibson and Peggy Barnes.

IRVING SCHWERKÉ.

Philadelphia Orchestra Gives Premiere of Opus by Weprik

Concert Held by Noack Pupils — American Society of Ancient Instruments Performs

PHILADELPHIA, PA.—Issay Dobrowen, guest conductor of the Philadelphia Orchestra, chose for the concerts of February 10 and 11, an all-Russian program. Glinka's overture to Russlan and Ludmilla formed a sparkling opening, followed by the first performance in America of Lieder and Tanze des Ghetto by Weprik. This work was neither uninteresting nor extremely modern, but aside from a few passages, it left no definite impression. Two little legends for orchestra by Liadoff, The Enchanted Lake and Kikimora, were beautifully performed and cordially received.

After the intermission came the prelude and Persian Dance from Moussorgsky's Khowantchina, so typically Russian, and in some respects the finest numbers of the program. Dobrowen gave them an excellent reading. The final number was the Borodin symphony No. 2, in B minor. It failed to capture or hold attention as it rambles through a maze of modern harmonies and occasional melodies. However, it was well read and performed, and moderately applauded.

For the February 13 concert the program was altered by omitting the Moussorgsky and Borodin numbers and substituting three Wagner favorites, prelude and Love-Death from Tristan and Isolde, the Good Friday Spell and the overture to Die Meistersinger, in commemoration of the fiftieth anniversary of the death of Wagner. These were magnificently given and aroused great enthusiasm.

DINNER-DANCE-MUSICALE BY NOACK PUPILS

The tenth annual dinner-dance-musicale given by the pupils of the Maxwell R. Noack Studio was held at the Rittenhouse Hotel on February 11. It was largely attended, and the musical program as presented by Mr. Noack's students was delightful. Those giving vocal solos were Richard Robert Raezer, Eva Folsom Sully, Jonas Weinberger, Kathryn Mae Boyer, Helen Heath, Eve Mae Roberts, Helen Klein Bean, Edward Lewis Foley and Ruth Storch Behre, all of whom acquitted themselves creditably. Three pupils in Mr. Noack's dramatic art class—Marguerite Barrett, Vera Lee Barrett and Rose Marie McKenna—were heard in interesting readings. A trio composed of Eve Mae Roberts, Ruth Storch Behre and Helen Klein Bean, also were heard to advantage. The Melrose Singers, a group of six young women, delivered four selections with artistry. One of the most striking parts of the program was the singing of the chorus class of thirty voices. In the three selections, Bells of St. Mary's, Viking Song and Nightfall in Granada, these singers revealed freshness and smoothness of tone, excellent attacks and releases, and generally fine choral work. Horace Clinton Fehr and Leonard L. Osborne, violinists, added to some of the vocal numbers by providing artistic obbligati. The accompanists were Kathryn Mae Boyer, George Galloway Messick, Richard Robert Raezer and Eva Folsom Sully, all of whom excellently supported the soloists.

AMERICAN SOCIETY OF ANCIENT INSTRUMENTS

The American Society of Ancient Instruments held its annual concert at Christ Memorial Church on February 16, before an audience representative of the musical and social circles of Philadelphia. This group of musicians, headed by Ben Stad, founder and director, is "dedicated to the revival of the works of the elder masters of music in their highest aspirations." The instruments used were authentic of the eighteenth century.

Those performing were Jo Brodo, quinton; Ben Stad, viole d'amour; Josef Smit, viole de gamba; Maurice Stad, basse de viole; and Flora Stad, harpsichord. Guest artists who assisted in the last two numbers of the program, were William and Frank Versaci, flutes; William Ebert, viole d'amour; and Harold Garrett, bassette.

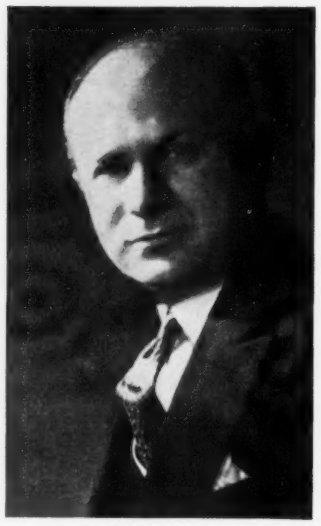
The program opened with a thirteenth century round, Summer Is A-Coming In, sung by four tenors and two basses. The first instrumental selection was the overture to Euristeo by Johann Adolf Hasse, beautifully played by Messrs. Brodo, Stad, Smit and Stad. The Fireworks Suite by Handel, in five parts, was equally well done and thoroughly delightful. Toccata by Frescobaldi, arranged for viole de gamba and harpsichord by Cassado, and played by Mr. Smit and Miss Stad, proved one of the most charming of the entire program. Chaconne by Purcell was well performed also by the quartet of violes. Mozart's Gavotte in G was pleasing, followed by the closing number, Bach's Brandenburg Concerto No 4 played by the society and guest artists, in memory of Dr. J. Fred Wolle.

Harry Blank, baritone, appeared in the second of his German Lieder recitals at the Plays and Players, February 16, his entire program being made up of songs of Brahms. Viola Peters was his competent accompanist. Mr. Blank's voice and style make excellent mounting for Lieder, and his singing was marked with sincerity and feeling. There was a large audience which gave every evidence of enthusiasm.

On the same evening Vadim Hrenoff, pianist, was heard in the auditorium of the Ethical Culture Society, playing Brahms' variations and fugue on a Theme of Handel, Sebastian Bach's duet from the cantata No. 10 (arranged by Alexander Kelberine), Siloti's transcription of Bach's organ prelude in G minor, Beethoven's D major sonata, op. 10, No. 3, and three Liszt numbers. Mr. Hrenoff has a splendid technical equipment and a mellow, dynamically variable tone. His interpretations were sincere and expressive of deep feeling.

M. M. C.

TO AID MUSICIANS



MISCHA ELMAN

is to play the Bach, Brahms and Tschaikowsky violin concerti with the Musicians Symphony Orchestra at the Metropolitan Opera House, New York, February 28. The concert is one in the series for the benefit of the Musicians Emergency Aid.

Omaha

(*Continued from page 7*)

its force and sweep she played the work in a manner which left none of its many possibilities unexploited. Her success with the public was immediate and unequivocal and she, too, was impelled to appear repeatedly in response to applause which would not be stilled. An audience of around thirty-five hundred attended the occasion.

An extraordinarily lofty type of pianism was that displayed here by Myra Hess, on the occasion of her recital at the Joslyn Memorial, under the auspices of the Tuesday Musical Club. There were but four items listed on the program, but these four embraced such an infinite variety of moods and styles that probably every element in the player's great equipment was called into requisition. A fantasy and fugue by Mozart, Beethoven's sonata, op. 110, Brahms' entire op. 119, and a group of Chopin preludes were the works programmed, and to these was added a row of encores. Deep and penetrating insight was here revealed, powers of interpretation which reached the composer's inmost thought, profound emotion and consummate musical taste.

A concert by the Vienna Choir Boys at Technical High School brought to the city some of the loveliest singing of the present musical season. Admirably trained and directed by Dr. George Gruber, these young boys sang like old masters.

J. P. D.

OSCAR ZIEGLER
PIANIST
"That admirable master of the key-board."
—Pitts Sanborn.

JEANNETTE VREELAND AS SOLOIST

in Schoenberg's Gurrelieder,
and Three Songs with Orchestra
with The Chicago Symphony Orchestra,
Frederick Stock, Conductor
January 10 - 12 - 13, 1933

Miss Vreeland's task was more than the obligation of her type—she sang a mezzo-soprano score, and in spite of the trying tessitura, requiring body and brawn in the medium and lower registers, this excellent musician saw her way clearly and gave a convincing account of the Wood-Dove's story. She sang Dvorak's "Am Bache" admirably—it was a little masterpiece—voice, diction, style, phrasing, all of unsurpassed charm. The audience applauded Miss Vreeland with warmth.—*Herman Devries, Chicago American, Jan. 11, 1933.*

The three, Miss Vreeland, Schoenberg, and Mr. Stock made a deep impression with their combined arts and applause ran high. Miss Vreeland returned to sing a group of three songs by Thuille, Dvorak, and Marx, all with orchestral accompaniment, another performance of high rank.—*Edward Moore, Chicago Tribune, Jan. 11, 1933.*

Mr. Stock and Mme. Jeannette Vreeland continued their cooperation. The Schoenberg's "Gurrelieder" was very nobly performed by one who is perhaps the most dependable of all America's oratorio sopranos.—*Eugene Stinson, Chicago Daily News, Jan. 13, 1933.*

Schoenberg's treatment of the voice demands exactly that sort of control of its technic that Miss Vreeland is pre-eminently qualified to demonstrate. She fashioned her lyric address around the word, coloring the tone to match the mood, lifting each brief line of melody into grateful relief and sustaining the difficult declamation with an astonishing display of the art of subtle nuance.—*Glenn Dillard Gunn, Chicago Herald and Examiner, Jan. 11, 1933.*

We were glad of an opportunity to hear the Schoenberg Gurrelieder excerpt again with its admirable vocal interpreter, Jeannette Vreeland. The beauty of her voice, the distinction and elegance of her phrasing, and, above all, if not most important, the thoroughness and reliability of her musical education, make her an ideal transmitter of any score. She was in particularly good voice last night. And the Schoenberg music gained enormously by this happy condition.—*Herman Devries, Chicago American, Jan. 13, 1933.*

Mme. Vreeland sang the Schoenberg selection superbly, in the spirit of good ensemble which Mr. Stock expects above everything else in the few singers he finds it congenial to engage as soloist.—*Eugene Stinson, Chicago Daily News, Jan. 11, 1933.*

VREELAND

American Soprano

Management: HAENSEL & JONES, 113 West 57th Street, New York
Division: Columbia Concerts Corporation of Columbia Broadcasting System, Inc.

NEW YORK CONCERTS

FEBRUARY 11

John Goss and the London Singers John Goss and the London Singers took a full house of boys and girls captive at the Barbizon-Plaza, on Saturday morning, at the Walden School series of Intimate Concerts for Young People.

The splendidly balanced singing of the quartet, their clear phrasing and unaffected artistry, all so necessary in singing the old English songs, were a delight to critical ears, but it was the robust, dissonant street cry of the London oyster sellers that won them the complete approval of their young hearers.

The offerings of the group also listed English and American sea chanteys and an uncommon set of Lieder. Mr. Goss was heard alone in three extremely old English airs.

Harold Samuel In his second Town Hall recital of the season, Harold Samuel showed his versatility by playing only one Bach item (the Chromatic Fantasie and Fugue, a brilliant finale to the program) and giving a miscellaneous bill of pre-classic and Romantic composers. The eminent pianist presented a delightful brace of early music, including an Allegro in G major and a Fantasia in C major by Handel; Rameau's Musette en Rondeau; and Les Tourbillons by Dandrieu. As ever, his evocation of the graceful, rhythmic dance forms of the powdered wig era was distinguished by superb variety of dynamics, grace and incisiveness.

In Brahms' Variations and Fugue on a Theme by Handel, Samuel altered his style to fit the music, giving more sonority to the modern opus than to the harpsichord works. His remarkably eloquent treatment of these Brahms variations had a proportion and complex perfection of detail wholly consummate. A group of Mendelssohn works (Prelude and Fugue in E minor; the Songs without Words in A minor, F major and A major; the study in F major, and the Characteristic Piece in D major) made a *devoir* to a master who is somewhat neglected today. The sunny melodic charm and grace of this music were admirably conveyed. There was a call for several extras at the close of the recital, from an enthusiastic audience which included many musicians.

FEBRUARY 12

Philharmonic Orchestra In commemoration of the fiftieth anniversary of Wagner's death, the Philharmonic-Symphony players, under Bruno Walter, gave a program entirely devoted to works of this master at this Sunday afternoon concert in Carnegie Hall. Friedrich Schorr, baritone of the Metropolitan Opera, was the assisting soloist.

The program, arranged in chronological order as to compositions, began with the Andante from the little-known symphony in C major, written when Wagner was nineteen. Its serene beauty anticipated something of the future lyrical powers of the composer, though the influence of earlier figures is evident on every page. A Faust overture also represented the earlier Wagner, not yet free of his models; it was tellingly played.

Indeed, the whole concert found the conductor and his men in unusually excellent form. The tone of the orchestra was superbly full and sonorous, and Mr. Walter's gifts as a Wagnerian conductor (which have caused his annual seasons of German opera at Covent Garden to be looked upon as notable events) were shown to be of the most impressive sort. Fairly deliberate tempi and climaxes built with power and restraint were features of his interpretations of excerpts from the music-dramas, which included the bacchanale from Tannhäuser, the prelude and Love-Death from Tristan (easily the crowning glory of the concert), the prelude to Parsifal, the farewell of Wotan and final scene from Die Walküre and Hans Sach's closing address from Die Meistersinger. Mr. Schorr, in the two last numbers, sang with routined knowledge gained through long experience in the opera house.

Frederick Jagel Handel, Schubert, Schumann, Peter Warlock, Delius, Hugo Wolf, Griffes, and an array of other choice composers were Pied Pipers to many of the audience which met at Town Hall on Sunday afternoon to hear Frederick Jagel in his annual New York recital.

Aside from the patrician writers whose work the tenor chose, a refined manner of singing, artistic straightforwardness, and the completely lyric quality of his voice made the recital a thoroughly enjoyable occasion. Each song was fashioned with care, and moods played through the afternoon quite as effectively as they did through the music itself.

The melodiousness of Schubert, and sheer romance of Schumann were measured to their full value, and the humor of Wolf's Der Tambour was subtly and skillfully outlined. There were also songs of Strauss and other contemporary English and American writers, and Handel's recitative and air, Praise of Harmony, sung with fine classical understanding, opened the concert.

Edwin McArthur's well balanced accompaniments were vital and colorful.

Luise Walker At her second appearance in New York on Sunday afternoon in the Biltmore Theatre, Luise Walker again created an admirable impression. Her program included the Bach gavotte-musette; variations from a theme of Mozart by Sor; Recuerdos de la Alhambra by Tarrega; Spanish Serenade (Malats); Estudio (Schumann); Jota (Tarrega-Rech); Variations from Schubert's Forelle (Friessnegg); Berceuse (Schumann); Minuet (Mozart) and Fantasie E Dur (Vinas).

Miss Walker's technic is brilliant and she gets notable effects from her instrument. In the lighter numbers she revealed the colorful side of her playing. The audience seemed to like best the Jota. Miss Walker was recalled several times. She looked a picture in her billowy pink gown against a black velvet setting.

Grete Wiesenthal *Alt-Wien* and its complements of airy grace and captivating charm was the *leitmotif* of Grete Wiesenthal's dance program at the Biltmore Theatre. With Johann Strauss waltzes as the central background and the further enhancement of music by Schubert, Beethoven, Salmhofer and Josef Strauss, Miss Wiesenthal's Terpsichorean array bore such graphic titles as The Lovers, Singed Wings, Vienna in 1870 and Mai Wien. Another pleasurable feature of the evening was the minutely designed costumes.

Miss Wiesenthal's dance essayals revealed longing for the romantic tenor of pre-war Vienna, and held an appealing piquancy and gracious daintiness quite foreign to most of the interpretative dancers of today. Willy Franzl, *premier danseur* of the Vienna Opera, and Miss Wiesenthal's partner, was an amusing mimic in The Chimney Sweep and gave a good dramatization in Death and the Maid. He also evidenced well grounded technic and fluidity of movement. Miss Wiesenthal's dance spectacle merits another New York viewing.

Paul Musikonsky Paul Musikonsky, boy violinist, gave a recital at Town Hall on Sunday evening, playing the Ciaconna by Vitali, concerto in E minor by Jules Conus, Stimmungen (Joseph Achron), The Bee (Francois Schubert), Alt-Wien (Godowsky-Press), and the first performance of E. G. Simon's Serenada, composed for and dedicated to Paul Musikonsky. The young violinist's tone and musical feeling were in evidence, and his execution was smooth and exact. He has pleasing stage presence, refreshingly unaffected. The audience showed its pleasure by warm applause. Jacques Pintel was at the piano.

Manhattan Symphony The presence of a new guest conductor and two soloists, and a program of unusual freshness, gave considerable interest to the concert of the Manhattan Symphony Orchestra in the Waldorf-Astoria. Eugene Plotnikoff, formerly a conductor of the Moscow Opera and since heard as an operatic leader with Russian troupes in this country, made his first appearance at the head of this ensemble for a single concert. He revealed gifts of an unusual sort, which included an authoritative personality, ability to get dramatic effect from his scores (particularly those by Russian composers), and a grasp of technical details which showed him to be a thorough musician.

The concert opened with the prelude to Lohengrin, played with tonal beauty and climactic effect. Georgia MacMullen, soprano, sang Elsa's Dream from that opera, and the aria, Pace, Pace, Mio Dio from Verdi's Forza del Destino, with a voice of clear and beautiful quality, not exceptionally large, but schooled to professional calibre. She had a deserved success with her audience, and was repeatedly recalled to bow and receive flowers.

Mr. Plotnikoff gave a dynamic performance of Tschaikowsky's Francesca da Rimini with rhythmic incisiveness and power of climaxes well achieved by the players. The Dvorák cello concerto, played by Elsa Hilger with triumphant success, was one of the high spots of the concert. Her virtuoso flair and winning presentation of the lyrical episodes caused the performer to be unusually fêted at the close, the members of the orchestra adding their tribute with the tapping of bows on music-racks. The final number, a suite from Rimsky-Korsakoff's opera, Tsar Saltan, was an attractive quasi-novelty, which pleased by its ingredients of folk-melody and sumptuous orchestration in the familiar glittering style of this composer. Throughout the concert the audience was markedly responsive.

FEBRUARY 13

Beethoven Association Ninon Vallin, soprano, Bruno Walter, pianist, (on this occasion), and the Roth Quartet were the participants in the fifth concert of the Beethoven Association at Town Hall on Monday evening.

The quartet did honor to the association's patron saint in their playing of Beethoven's quartet in F minor (op. 95). Those who are most familiar with the composer's work may have found the conception of the quartet slightly pale, and a little lacking in sturdiness and surety. However, the first violinist, Feri Roth, and Jonas Scholz, the quartet's cellist, found themselves when Bruno Walter sat at the piano to assist them in playing Beethoven's trio in B flat (op. 97). Here the spark which did not quite ignite the foursome in their own number, made itself felt throughout the audience, and it was a stirring performance. With Mr. Walter to guide them, they went their way with surety and dignity, and the beautifully carved themes stood in relief, and mingled with an eerie loveliness.

Ninon Vallin, whose acquaintance New York made only this season, sang two old airs, one of Lully and the other Iphigenie's aria from Gluck's opera of that name, and the Debussy Prose Lyriques. The singer was refreshing in the utter simplicity and dramatic force of the two old French arias, and the ideal interpretation of Debussy. The strange play of Debussy's imagination, both with his words and his musical translation of them found the singer in her loveliest mood. The shore became, as Debussy would have it, "calm white satin," the flowers the bitter emblem they were to him. Here was a performance to remember.

Kurt Ruhrseitz played the difficult accompaniments ably, and at climactic moments in an acrobatic fashion, which was somewhat disturbing.

Addison Jones Addison Jones, pianist of Washington, Pa., made his initial recital appearance in New York on Monday night at Steinway Hall in a program which held the Bach-Busoni toccata in C, Schubert's Impromptu in A flat, three Brahms waltzes and the same composer's variations on a theme of Paganini; a Chopin group, Stravinsky's Danse Russe, and two Liszt numbers—Paganini Etude in E flat and Fantasia quasi Sonata. Mr. Jones has substantial technical equipment and liberal endowment of taste and feeling, with tone full-bodied and ringing, dynamically variable and obedient to expressive intent. The audience, of good size and distinguished appearance, cordially applauded the artist.

FEBRUARY 14

National Orchestral Association That excellent symphonic organization of predominatingly young players led by Leon Barzin, a conductor not old in years but mature in musicianship and skill with the baton, gave another interesting afternoon concert in its valuable series at Carnegie Hall.

The orchestra appeared as a separate entity in Gluck's overture, Iphigenia in Aulis, and Rachmaninoff's symphonic poem, The Island of the Dead, both performed with the technical finish and brilliancy, smooth, voluminous tone, and buoyant and youthfully temperamental attack, for which this body of players has become so favorably well known. Mr. Barzin gave interpretations marked with tasteful style, wide variety of nuance, and firm command.

He also led a faithful and expert accompaniment in the Rococo Variations by Tschaikowsky, for cello and orchestra. Alfred Wallenstein played the solo part, and gave a lovely account of its tuneful appeal and graceful constructive lines. His nimble technic, large, euphonious tone, and full musical understanding met with enthusiastic response from the large audience.

Quite the feature and novelty of the occasion, however, was a world's première, that of Nicolai Berezowsky's new Fantasie, op. 9, for two pianos and orchestra, with Vera Brodsky and Harold Triggs as soloists. The talented Russian-American composer's previous symphonic works have been warmly received, and there was general expectation regarding his latest opus.

It turned out to be a score of decided worth, modernistic in purpose and content, incisively themed, and treated with the *esprit* and skillful writing characteristic of the Berezowsky musical manner as heretofore revealed. The subject matter is stated resolutely and has recognizably logical and cumulative treatment. As a true child of his time, the composer lays more stress on his rhythmic development than on lyrical expressiveness. His work, only twelve minutes in length, made a hit with the listeners,

(*Continued on page* 12)

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HAROLD SAMUEL

DISCLOSES HIS VIRTUOSITY

and

MASTERLY PLAYING WITH ORCHESTRA

and in

RECITALS

New York Times, Jan. 9, 1933, By H. H.

Harold Samuel, the English pianist whose name has come to be linked with that of Johann Sebastian Bach by virtue of his distinguished exposition of Bach's work, gave an all-Bach program embracing the B minor and E major preludes and fugues from the second book of the Well-Tempered Clavichord, the G minor and D major from the first book; the "French Overture"; the prelude and fugue ("alla Tarantella") in A minor and the English Suite in F major. . . . by the time its gavottes were swinging off the keys, the good-sized and highly appreciative audience was rocking to their rhythm, and chuckling with sheer delight over their gusto, while rejoicing equally in their precision and crystal clarity.

New York Sun, Jan. 9, 1933, By S. A. D.

It is without doubt in large part due to this artist that the love of Bach has spread so widely during recent years in the concert halls of this city. His program list provided generously for a wide compass of Bach's richly varied style, and at all times served to show Mr. Samuel's art in adapting the great master's polyphonic treatment of harpsichord tone color to the richly sonorous color resources of the modern pianoforte. The player was in admirable form and delivered his program with enviable ease and dignity of manner.

New York Herald Tribune, Jan. 9, 1933, By J. D. B.

Harold Samuel gave his only recital of compositions by Bach in Town Hall last night. His program listed the preludes and fugues in B minor and E major from the second book of the "Well-Tempered Clavichord" and those in G minor and D major from the first book; the Partita in B minor, the Prelude and fugue, alla tarantella, in A minor, and the English suite in F major. Mr. Samuel *once more impressed his auditors by his devotional attitude to the works of Bach* and the deep sincerity of his readings. The audience was most appreciative.

New York American, Jan. 9, 1933.

The names of Harold Samuel, pianist, and Johann Sebastian Bach, composer, have so often been coupled on programs that when the former announces a recital, the experienced concert-goer naturally expects to read only the latter's signature in the composer's column. True to this delightful partnership, Mr. Samuel played an all-Bach program at Town Hall last evening. It has been the musician's habit to incorporate vivid and colorful meanings into the master's music, ever maintaining the original nobility and dignity of its message. In this *intelligent and admirable manner* he read selections from the forty-eight Preludes and Fugues; overture from Partita B minor; the A minor Prelude and Fugue, and the F major English suite.

New York Daily Mirror, Jan. 9, 1933.

Mr. Harold Samuel again discussed the philosophies of Johann Sebastian Bach by way of the piano in the Town Hall last night. Mr. Samuel is an outstanding scholar in the matter of Bach—so much so, indeed, that I caught myself wondering whether the great weight of his interest lay in Bach or his music. For Mr. Samuel's *admirable restraint and compliance with the classic tradition* sometimes averted completely that expansive emotion which is Bach at his grandest. . . .

New York World-Telegram, Jan. 9, 1933.

That Bach specialist from England, Harold Samuel, opened his current New York season last evening with a piano recital in the Town Hall. The program, devoted entirely to the Leipzig master, included a number of preludes and fugues, the partita in B minor and the "English" suite in F major. As usual, Mr. Samuel's playing testified to the thoroughness and sympathy of his studies.

Brooklyn Eagle, Jan. 9, 1933.

In the evening Harold Samuel played a Bach program at the Town Hall. . . . His exposition of these works *combined, as usual, subtlety with lucidity, and was admirable with the pianist's conception of what constitutes an ideal Bach style,* and with particular reading presented of each of the pieces performed. . . .

New York Evening Post, Feb. 13, 1933.

The program of Harold Samuel had substance and its performance required a prodigious expenditure of energy, artistic and plain physical. This is customary with Mr. Samuel and so are his *seemingly effortless technique and the evenness of expression* which characterized his playing on this occasion. . . . There was a singulraly gratifying continuity about his playing. The listener was aware of Mr. Samuel's concern for every note and also of his absorption in the unity and progress of a composition from the beginning to the inevitable end. This impression of an unresting fluency, of authority in presenting a formal outline, of the mathematical ratios of notes, of unrelenting energy in motion along with coherence of pattern, is so strong in the case of Mr. Samuel that it gives him special distinction and makes it *risky to compare him with any other concert pianist of the day.*

Cincinnati Times-Star, Dec. 16, 1932, By Nina Pugh Smith.

Mr. Samuel played all of his Bach exceedingly well. Endeavoring to forget the Partita and the Prelude and Gigue of the encores, and the curious insistence which produced them, during the concerto he displayed a majority of those things which endear Bach to musicians and music lovers. These were a rhythm so secure that within its sway there came ardent building up of the simple, oft-repeated thematic material; a touch on the keyboard, lightly colored; a sense of the music's own flexibility, and pleasant inventions, and a certain, soft, yet richly secure manner of handling the subjects. Mr. Samuel played the concerto as music, as of Bach, the master of polyphony, the incomparable assembler of most beautiful things in music, combined them into a dense, glowing, sound fabric. The concerto, assuredly in a light style—for Bach—called for all the enthusiasm accorded it. Of its three numbers the playing of the second movement, as finely musical as the first and third but slightly more emotional, *affirmed* on Thursday evening *the reputation for virtuosity and understanding of Bach which has long been coupled with the name of Harold Samuel.*

Cincinnati Enquirer, Dec. 16, 1932, By George A. Leighton.

Last evening's audience—a large one, by the way—*drank in the music with utmost concentration and enjoyment* and applauded it (the Bach D minor Concerto) so emphatically that encore rules were broken and Mr. Samuel contributed as program additions a Gigue from the first Partita and the Prelude from the A minor English Suite.

Cincinnati Post, Dec. 16, 1932, By Lillian Tyler Plogstedt.

The soloist, Harold Samuel, of whose superb Bach performances we have heard much, *justified by his magnificent playing* of the D minor Bach Concerto all that has been said of him. It is the kind of Bach interpretation which has been responsible for the constantly increasing admiration of Bach that we see on the part of the layman. Time was when to mention Bach was enough to intimidate all but the professional musician from attending a concert. Not so today, when everyone listens to his music with sincere appreciation.

New York Times, Feb. 12, 1933, By H. H.

An allegro in G major and a fantasia in C major by Handel; Rameau's "Musette en Rondeau" and Dandrieu's "Les Tourbillons" formed the first group. They were exquisitely played. The limpidity of Mr. Samuel's tone and the fine articulation of his phrases, whereon individual notes are strung like beads—cleanly separate yet joined in the same musical curve—all this is too well known to need further comment here. But the variety of the pianist's tone-color within the gamut of these little pieces was remarkable; the air of the "Musette" actually achieved an oboe-ish timbre above the drone bass, and one clearly saw a piper strolling down some eighteenth century lane, artlessly pleased with himself and his music. The "Tourbillons" had its own special delicacy, and a delightful humor. . . . The pianist *painted it in rich, flowing colors, giving it romance, intimacy and meditative loveliness. And he lifted the fugue to a magnificent climax . . . the finale steeped in beauty* and the audience deeply moved.

New York Sun, Feb. 13, 1933.

In some quarters, an ability to play Bach well is regarded as an indispensable foundation for the pianist's art. Thus, an opportunity to hear the accepted emissary of Bach play other music lent unusual interest to the recital given by Harold Samuel. Mr. Samuel played works by Handel, Rameau, Brahms and Mendelssohn, a sufficiently wide range of composers, yet his selection, curiously, proved to be drawn almost entirely from certain works in the polyphonic style by those composers. . . . The fugue was *brilliantly played.* . . . A group of Mendelssohn compositions were *skillfully realized, pianistically.*

New York World-Telegram, Feb. 13, 1933, By L. B.

Vicar of Bach, Harold Samuel, the eminent English pianist, communed with some lesser deities at his last local recital this season. Among them were Handel, Rameau, Brahms and Mendelssohn. At the end he reverted to his great Faith and offered Bach's "Chromatic Fantasia and Fugue." His playing Saturday *revealed that, should he so choose, he could as readily become known as a specially equipped interpreter of almost any other master. To each of his performances he brings a probing analytical study of the spirit and letter of the music, a superbly manipulated scale of dynamics,* and a treatment of the contour and continuity of phrases that is nothing short of religious. So with Handel's G major allegro and C major fantasia which opened the program. One forgot that Mr. Samuel was so sympathetic a votary of Bach in realizing that he was similarly one of Handel.

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NEW YORK CONCERTS

(*Continued from page* 10)

who discovered Berezowsky in a box and made him bow his acknowledgments.

Miss Brodsky and Mr. Triggs, eminent ensemble pianists known to radio audiences in weekly recital, gave a glamorous contribution on their two pianos. The composer asked much of them in the way of musical and technical response, and they furnished it in complete degree by fitting themselves into the ensemble with unerring tact and exactness, and giving a remarkably authoritative, enlivening pianistic performance of polish, virility, impeccable rhythm, with touch and tone blended admirably and spirited temperament gratefully in evidence. The keyboard pair won resounding acclaim and numerous recalls.

José Iturbi A sonata recital by Iturbi drew many interested listeners to Carnegie Hall, including Ossip Gabrilowitsch and other notables of the pianistic world. This was a program to test the mettle of any pianist. In the superb ease with which he encompassed the varied styles presented, Iturbi established himself (in case anyone needed such a proof of his powers) as not only one of the most brilliant but also one of the most versatile of present-day performers.

Mozart's sonata in D major (K. 311) found the Spanish pianist in his best form; this composer is one in whose music he excels, and on the present occasion the crisp lucidity, grace and tonal charm of the playing proffered epicurean delights. The Beethoven "Moonlight" sonata also wove a spell, particularly in the hushed opening movement, played with exquisite tonal sheen. The Chopin sonata in B minor was, from the standpoint of sensuous witchery, one of the outstanding achievements of the evening. It was a Chopin transmuted to accents of the most poignant beauty (in the largo particularly), rather than the dramatic and stirring aspect of this music, which enlisted the exceptional powers of Iturbi.

Finally, the Sonatine of Ravel, with its crystalline clarity and modern harmonic coloring, found the pianist in another striking *métier*. To this work he gave glowing quality of tone and structural mastery which caused its exquisite and rather precious pages to stand forth with a significance hardly inferior to the greater works forming the bulk of the program. A truly exceptional recital, greeted with warm enthusiasm.

Musical Art Quartet Two sturdy and familiar classics were the mainstay of the Musical Art Quartet's third seasonal concert at Town Hall. These were quartet in G major, op. 64, No. 4 (Haydn) and quartet in C major, op. 59, No. 3 (Beethoven), with Interludium in modo antico, from Five Novellettes (Glazounoff), La oració del torero (Joaquin Turina) and scherzo from E flat major quartet, op. 44, No. 3 (Mendelssohn) as program companions.

The Musical Art Quartet's devotional presentation of the Haydn opus was a source of elevated pleasure to the numerous attendants at the concert. The Beethoven work was given a highly sensitive reading, with all its individuality, power and mastery brought out in fine relief. Some of the season's best playing of chamber music was noted in the Allegro molto. The Glazounoff piece had a sensuous, warmly romantic tone quality; and the delicate Mendelssohn excerpt was played faultlessly. The members of the Musical Art Quartet (Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kaufman, viola; Marie Roemaet-Rosanoff, cello) continue to develop in virility of performance, and their coördination as an ensemble is steadily reaching new levels of attainment.

FEBRUARY 15

Noah Bielski Eleven year old Noah Bielski, a debutant of a season ago, made his second New York appearance at Carnegie Hall on Wednesday evening, with many young violinists sitting before him, as well as a house full of adults, who received him kindly.

The boy is greatly talented, which is a step or two from being a dazzling prodigy. Vitali's Chaconne; the Wilhelmj version of Paganini's concerto in D major, and shorter items, preceding the closing Ballade and Polonaise of Vieuxtemps, were probably chosen to show the glitter of his technic rather than the unusual musical instinct which he may or may not possess. At any rate, the program was a strain on the boy. He was at his best in the singing passages of the Auer transcription of Lensky's air from Tschaikowsky's Eugene Onegin, and in Hubermann's arrangement of a Chopin Valse (No. 2, op. 64). Here he showed definite skill, and neither item taxed his abilities.

It is evident that young Bielski has every indication of the beginnings of a good violinist who should not be hurried on his way, but given a fair chance to find himself and to develop naturally, rather than by leaps and bounds. Emanuel Bay was at the piano.

Juilliard Chamber Concert Louis Persinger appeared at the weekly chamber music concert of the Juilliard Graduate School on Wednesday night, as first violin in two quartets and with Muriel Kerr, pianist, in Franck's sonata in A. The first of the quartets was that of Mozart in B flat (Köchel's catalogue No. 458), and the other players were Marjorie Fulton, second violin; David Dawson, viola; and Virginia Quarles, cello. The work was given with smooth blending of parts and observance of its delicate tonal tints. In Kreisler's quartet in A minor Dorothy Minty took the second violin part and Mildred Sanders replaced Miss Quarles as the cellist. These two combined with Mr. Persinger and Mr. Dawson no less happily than their predecessors, gaining warm applause for the joint performance. Mr. Persinger and Miss Kerr mounted the Franck sonata with expert technic and coördination, delineating its melodic measures with skillful shading of tone and mood. The violinist's polished art was admirably offset by Miss Kerr's able pianism. The two were repeatedly recalled to bow their thanks for the audience's appreciation.

Eunice Norton At Town Hall, Eunice Norton, young American pianist, scored a rousing recital success, winning her large audience decisively.

Miss Norton played Bach's E major French Suite, Weber's A flat sonata, three first-time Etudes, op. 37 by Hindemith, and the Etudes Symphoniques, by Schumann.

Musical sensibility of a high order was displayed in everything done by the performer. She has a conclusive sense of style, form, and proportion. Her approach is refined and searching. She possesses tone of uncommonly appealing quality, and a touch equal to all varieties of demand. Miss Norton's technic, not striving to astonish through external brilliancy, has masterful compass, and is put objectively at the service of the music.

The Bach pages were unfolded in finely chiseled fashion. Weber's romantic measures had soulful response touched with the necessary elegance in delivery. Miss Norton gave cohesiveness, clarity, and imaginative interpretation to the Schumann masterpiece, a work heard often this season in New York.

Propulsive and energetic was the playing of the difficult Hindemith Etudes, mainly exercises in rhythm. They are modernistic in content, and speak to the mind rather than to the heart. Miss Norton could not exhibit sentiment in such examples, but she substituted for it the necessary dash and transparency of design. Applause and encores set the seal of approval upon the entire recital.

Creighton Allen After a few years' absence from the concert hall, spent in composition, Creighton Allen gave the first in a series of three piano recitals at Steinway Hall, devoting himself on this occasion to Brahms, Schumann and Chopin.

Brahms, represented by two Ballades, and Intermezzo and Rhapsodie, was displayed vigorously and with beauty, while the lyricism of Schumann's Carnaval also had ample revealment. Chopin's various moods (a Polonaise, Etude, Berceuse and Ballade) were crisply identified, and moulded with grace. The entire program showed again the sensitive musicianly qualities which were first remarked upon when Mr. Creighton made his début six years ago or so. His audience on Wednesday evening filled the hall, and greeted him cordially.

FEBRUARY 16

Philharmonic Orchestra Beginning what the program called "Brahms Centenary Celebration," the Philharmonic Orchestra gave Thursday evening and Friday afternoon concerts at Carnegie Hall, devoted to the great German composer's D minor piano concerto, and fourth symphony, in E minor. Brahms was born 100 years ago, but his birthday will be on May 7. The Philharmonic hurried its Fest somewhat, but that is no musical crime, especially as the fiftieth deathday (February 13) of Wagner will be commemorated all during this winter and even next summer at Bayreuth.

Perhaps the especial significance of the occasion inspired Bruno Walter particularly, and his orchestra also, for it would be difficult to imagine more evocative and atmospheric performances of the two monumental masterpieces of Brahms, than were heard at the concerts last week. The symphony revealed all its grandeur, beauty, and poetical suggestion; and the concerto, too, gave out its mighty message in terms of clarity, loveliness, and ideal ensemble.

That ensemble was helped to the full by the soloist, Ossip Gabrilowitsch, a master pianist, of exalted art, feeling, and penetration. His broad musical grasp, authoritative proportion and balance, and ingratiating qualities of tone, made for a performance that warmed the cockles of the heart and roused the audience to demonstrations of uncommon and affectionate enthusiasm, to which the soloist and conductor responded with innumerable bows.

Conchita Supervia Offering a program of Spanish songs, Supervia divided her concert at Town Hall last Thursday into three sections, and for each one attired herself in a different and fascinating costume. The first was a Goya dress of black and orange, and in it, the artist sang Basque songs, a Catalan melody, Albeniz' Granada and a Madrilena song. She followed this with a group of Granados, Halffter and Nin, exquisitely interpreted in Maya costume, and appeared finally singing de Falla, Longas, Romero, Nin, Serrano, Pittaluga and Chapi

(*Continued on page* 16)

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Provisional List, Subject to Addition and Correction

JANUARY to APRIL

January 18—March 4	Stuttgart	Complete Wagner Cycle (from Die Feen to Parsifal)

MAY

May (all month)	Florence	Maggio Musicale Fiorentino and International Music Congress
May 1—June 10	London	Covent Garden Opera Season
May 8—13	Dublin	Feis Ceoil (All-Ireland Music Festival)
May (early)	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 7 (Brahms' birthday)	Hamburg (Brahms' birthplace)	Brahms Commemoration
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 6—8	Berlin	Brahms Festival (Singakademie)
May 13—17	Würzburg	Brahms Festival
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)

JUNE

Till June 10 (continued from May)	London	Covent Garden Opera Season
Continued from May till middle of June	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 24—30	Würzburg	Twelfth Mozart Festival

JULY

(Continued from June) to middle of July	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

(Continued from July till August 28)	Munich	Wagner Festival, Mozart Festival
(Continued from July till August 19)	Bayreuth	Wagner Festival
(To August 31 continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks

DOUBTFULS

April	Zurich	International Festival (Brahms?)
April	Cologne	Opera Fortnight Nether-Rhenish or Rhenish Festival
May	Freiburg i/B	South German Music Festival
May	Basle	Italian (?) Music Festival
June	Bad Homburg	New Music
July—August	Milan	Opera and Concert Festival

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—New York Herald Tribune, September 29, 1932

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(Opening concert of the New York season, Carnegie Hall, September 28, 1932)

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McCormack Is Royally Acclaimed in Chicago Recital Appearance

Onegin Sings and Bustabo Plays in February Concerts—DeLamarter's Symphony, Conducted by Him, Excellent Work

CHICAGO.—John McCormack came to Orchestra Hall on February 12 and as ever sang himself into the hearts of a huge audience, singing probably better than he ever has here and giving not only his programmed selections—but numerous encores. The eminent tenor is this year celebrating his twenty-fifth anniversary on the concert stage and is now at the zenith of his career. McCormack annually adds to his reputation as an interpreter of song literature. He was well seconded by Edwin Schneider, who shone both as accompanist and as pianist.

Alexander Bloch appeared in the dual capacity of violin soloist and guest conductor with the Woman's Symphony Orchestra at the Drake Hotel on February 12.

GUILA BUSTABO IN RECITAL

A sold-out house should have been on hand when young Guila Bustabo appeared at Orchestra Hall in violin recital on February 10. This young girl is a home product and has appeared often in Chicago, so that the audience who come to fête her homecoming was made up solely of friends and professional musicians, many of them Chicago violin teachers. Miss Bustabo, with the assistance of Louis Persinger (as fine a pianist as he is a violinist and teacher), played the Sinding suite in A minor, the Goldmark concerto, op. 28, the adagio and fugue from the Bach C major sonata, Chausson's Poème and Paganini's I Palpiti, displaying the vast progress this young violinist has made since last heard here. Miss Bustabo's technic is impeccable, the tone that she draws from her instrument is warm, and her interpretations are sound. This young lady can no longer be looked upon as a prodigy but as a young artist of the first order.

SIGRID ONEGIN AT ORCHESTRA HALL

The Monday Night Concerts of Grace Denton, sponsored by the Girl Scouts of Chicago, came to an end for the present season with a recital on February 13 by Sigrid Onegin. If only to have heard the singer in her first number, the seldom sung aria, Nacqui all'affanno, from Rossini's La Cenerentola, the large assemblage would have been repaid for its patronage. In this Mme. Onegin showed the full gamut of her art. Generally a coloratura aria does not suit a contralto, but the roulades executed by the singer rightly delighted her auditors. Onegin sang equally well numbers by Handel, Beethoven, Martini, Schubert and Verdi. Encores were numerous and Hermann Reuter, as accompanist, shared in the success.

Patrons of these concerts will be happy to know that Miss Denton is soon to issue an announcement of the artists for next season's series. It seems permissible to state here that the coming to Chicago of Miss Denton has given stimulus to the musical life of the city.

SYMPHONY CONCERTS

In the absence of Frederick Stock, now on a winter vacation, the Chicago Symphony Orchestra performed for two weeks under the direction of Eric DeLamarter. Mr. DeLamarter has long been assistant conductor of the orchestra. The title "assistant" is a detriment to so fine an artist. At the eighteenth Thursday-Friday concerts, the orchestra played, under his direction, Old Dances and Airs for the Lute by Respighi, Enesco's lengthy E flat major symphony, and Elgar's variations on an original theme, op. 36. The soloist was Heinrich Schlusnus, who, in the first part of the program, sang various Italian songs with the same fluency apparent in songs of his native land.

The Chicago Symphony Orchestra, still conducted by Mr. DeLamarter, played an afternoon concert on February 14; a young peoples' concert on February 15, the regular concerts on February 15 and 16, and a popular concert on February 18.

The young Russian violinist Nathan Milstein, was soloist at the Tuesday as well as at the regular pair of concerts. On the Tuesday program he played the Tschaikowsky C major violin concerto and at the mid-week concerts the Goldmark concerto in A minor. When Milstein first appeared with the orchestra last March he created a furore. After his playing of the Tschaikowsky concerto at these concerts his success was even more sensational. The audience, made up mostly of ladies, gave him such a rousing demonstration as to necessitate his return to the stage many times and the addition of several excerpts from Paganini's caprices. Mr. DeLamarter and the orchestra gave fine support to the violinist and played the Elgar Introduction and allegro and the Holst Oriental suite remarkably well. Leo Sowerby's Set of Four, heard a few years ago, was also performed. Chicagoans well acquainted with Sowerby's muse find this composition among his best essays in symphonic music.

On the nineteenth program, February 16 and 17, the main orchestral work was the first performance of DeLamarter's symphony No. 3 in E. This opus deserves more than passing comment, for it is one that should be retained in the repertoire of our orchestra and find place with other symphonic organizations. DeLamarter, still a young man and a modern, speaks in an idiom which is not baffling, noisy and cacophonous as that of most young composers. He believes that melody is permissible and creates music pleasurable to hear. In the dual capacity of conductor and composer DeLamarter received a thunderous demonstration from a critical and enthusiastic audience.

LAKEVIEW SOCIETY SPONSORS INTERNATIONAL GESTURE

An international gesture to provide a better musical understanding is made by the Permanent Commission for International Exchange Concerts. This commission is sponsored in America by the National Federation of Music Clubs, and Lake View Musical Society (Mrs. Herbert Alden Seymour, president) has been honored with the first invitation extended to a Chicago organization for practical coöperation. A program of Dutch music was given by active members of this society on February 13, and on the following day a program of American music was presented under the auspices of the Netherlands Society for Contemporary Music. Helen Harrison Mills, of Peoria, a board member of both the National and Illinois Federations of Music Clubs, is active in this work and was a guest of honor at this reciprocity concert, as were also Dr. Stock and the Chicago consul for the Netherlands. The following members of the Lake View Musical Society presented the Dutch program: Margaret Lester, soprano; Mari Barovi, contralto; Margaret Sweeney, harpist, and the Evanston Woman's String Quartet, under the direction of Mrs. Clarence Evans.

FINAL OTT CONTESTS

The final contests of the Society of American Musicians for the Bertha Ott recital awards is to take place on March 5, at Kimball Hall. Pianists, singers and violinists are to compete for these recitals, which are given in the regular concert series managed by Bertha Ott and which are to the Middle West what the Naumburg Foundation recitals are to the East. In the two previous seasons remarkable talent has been given the opportunity, without expense, to perform publicly under the best auspices. To date only the piano finalists have been selected. They are Adele Broz, Dorothy Foster, Muriel Parker and Theophil Voeks. Other preliminary contests are now being held.

JOHN DWIGHT SAMPLE STUDIO NOTES

John Dwight Sample, tenor, and Fanny Cole Sample, soprano, gave a joint recital for the Woman's Club of Louisville, Ky., on February 15. When the Juilliard Foundation took over the music department at the University of Louisville, Mr. Sample was engaged to head the vocal department, and as a consequence spends two days a week in Louisville.

Elva Gamble, soprano, was soloist at First Unitarian Church for several weeks.

James Couplin, baritone, was a member of the English Opera Company during its recent engagement in Milwaukee, Wis.

Bee Keller, soprano, is appearing with the Chicago Operetta Company.

Emil Taflinger, baritone, was heard on January 18 over WIBO as soloist with the Y. M. C. A. Chorus.

Fred Wood, tenor, offered a group of songs for the Crescendo Club of Beverly Hills on January 22. Mr. Wood was accompanied by Martha McCormick.

Josephine Haynes, soprano, was guest artist on the coast-to-coast broadcasts of the Pennzoil Hour, January 8 and 22.

John Macdonald, bass-baritone, sang for the Rogers Park Woman's Club on February 14, and on February 20 gave a program for the P. E. O. at the Palmer House.

Genevieve Burnham, soprano, sang at the musicale at the Medinah Athletic Club.

Allan Schirmer, tenor, sang for the Rogers Park Chapter of the O. E. S. on January 16, and on February 19 was guest soloist at the New England Congregational Church.

Myrtle Boyles, soprano, sang recently for the Parent-Teachers Association of Oak Park.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

The third annual concert of the Chicago chapter of the International Society for Contemporary Music will take place on April 2, at the Blackstone Theatre, with Rudolph Ganz conducting. As in the previous two concerts, this year's program will be devoted to the introduction of unusual contemporary compositions.

RENÉ DEVRIES.

Maria Kurenko's Recent Activities

Maria Kurenko broadcast on the Five Star Theatre program, February 7, for the second time this year. Her reappearance was by public request. February 12, the Russian soprano was featured with the New York Chamber Music Society at the Hotel Plaza, New York. She sang MacDowell songs, Pastorale by Stravinsky, Lada and Dew Drops by Gretchaninoff and Glazounoff's Toast Song. Following this, Mme. Kurenko left for a concert tour of New York State, Pennsylvania and Massachusetts.

February 9, Mme. Kurenko gave a reception in New York, the guests including Mr. and Mrs. I. G. Fox, Mr. and Mrs. Georges Barrère, Mr. and Mrs. Greiner, Dr. Oppengame, Mrs. Savadge, Mr. and Mrs. Rubbins, Mrs. Blanche Fried, Mr. and Mrs. Mischa Elman, Comte du Lys, Mr. and Mrs. Mishel Piastro, Mrs. Holtzman, Mme. Ninon Vallin, Mr. and Mrs. Horace Britt, Mr. Sackaroff, Mr. Sorine, Mr. and Mrs. Kurt Ruhrseitz, Mr. and Mrs. Bonime, Mr. and Mrs. Arthur Bergh, Mrs. Gretchaninoff, Mr. Michel Werboff, Mr. and Mrs. Friedman, Mrs. R. Kahn and Vicomtesse de la Villeneuvois.

METROPOLITAN OPERA

(*Continued from page 5*)

ions of the decade, but clothed the tale of crossed loves with a garb of his own devising—a setting of lucid, lyrical beauty. The influences that no composer can wholly escape are more obvious today—the influence of the Wagnerian *melos* (the love scene in the second act has definite indebtedness to Tristan) and there are a few echoes, in the orchestration, of Puccini and others. As a whole, the opera stands, however, as an authentic masterpiece, not of the first calibre, perhaps, but in the category of stageworthy and individual works which are becoming scarcer year by year. Montemezzi's lyrical faculty redeems even such scenes in which his thematic substance is not distinguished; while the portions of the score that today have aged most are those in which the composer seeks melodramatic accents (as in the scene on the stairs in the second act) which are associated with conventional Italianate lyric drama.

OUTSTANDING PERFORMANCE

Again the outstanding feature of this production was the enactment of the pair of lovers by Lucrezia Bori and Edward Johnson. Miss Bori's Fiora remains a most moving and wistful impersonation of this role. From the moment of her entrance in the first act, she presents to the eye a vision of flowerlike and fragile loveliness. Her scene with Avito in the first act again last week tugged at the emotions of the audience. The climactic second act, closing with her throttling at the hands of the old king, jealous for the honor of his house, was portrayed with gripping pathos. Throughout, Miss Bori sang with clear tone and moving expressiveness, treating the text with her wonted intelligence. She was singled out warmly for applause in the many curtain calls.

Mr. Johnson's Avito remains, like his Pélléas and Roméo, a romantic portrayal of rare appeal. Though, as drawn by the librettist, this character does not afford great opportunity for forceful action, the singer made the most of every episode allotted to him, giving ardent and highly intelligent voice to the love scenes in the first and second acts, and tragic accents to the death scene in Act III. His reception by the audience was markedly warm.

Mr. Pasero's Archibaldo was marked by credible characterization and other touches of genuine artistry, but on the whole his impersonation lacked somewhat in the force and overpowering intensity that this dominating personage of the drama should possess. Vocally, his performance was one of sincere and moving accents.

Mr. Bonelli did one of the most sympathetic Manfredos heard here, adding vocal achievements of smooth and sustained lyricism to acting which had vigor and personableness among its merits. He also shared in the plaudits of the audience.

Angelo Bada gave to the scenes of Flaminio good voice and effective acting. Others in the generally excellent cast were Elda Vettori, Helen Gleason, Dorothea Flexer and Giordano Paltrinieri. Tullio Serafin contributed sonority and power to his reading of the score. The chorus, trained by Giulio Setti, sang beautifully.

OLD-FASHIONED SETTINGS

The scenic investiture of the opera is not wholly happy. The sets, except for that in the final act, are the vast, unimaginative canvas creations of the Milan school. It is disturbing to the illusion of opera-goers to find that rocky walls of a castle-fortress ripple when touched by the singers. The lighting of the love scene in the second act was also singularly trite and unimaginative.

Miss Bori's long train, in her purple and gold gown, seriously hampered Avito in his ardent approaches. Details such as this detract from many of the Metropolitan's best productions. Perhaps, in future performances, they will be amended.

LA SONNAMBULA, FEBRUARY 11 (MATINEE)

The charming, youthful Lily Pons again entranced all who saw and heard her in the role of Amina, the orphan girl, for the first time during the current season. She sang her way through the opera with the elegant ease characteristic of her art, leaped into and through difficult passages, high notes, cadenzas and what not, as if they were so much child's play. Her smooth, even voice production, limpid tones and girlish acting won all hearts, very apparently also those of her confrères on the stage. Lauri-Volpi, companion in operatic trials, sang Elvino with genuine Italian fervor, high tones clear and strong, acting ever consistent.

One saw Ezio Pinza's real features, too, his facial make-up being a minimum. He was an aristocratic Lord of the Manor, singing with distinction. Aida Doninelli did the role of Lisa. Ina Bourskaya, D'Angelo and

(*Continued on page 16*)

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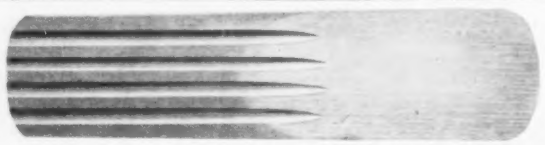
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W. H. Henderson, New York Sun:

"This piece is one of the effective things in the American repertory and it furnishes plenty for both orchestra and piano to say. Mr. Schelling played the piano part brilliantly and Mr. Toscanini led his orchestra through a performance that had color, life, and power. . . . The work was first given here with the Boston Symphony when the composer was at the piano as he was again last night. The Sun's recorder liked the composition then and he continues to like it now. There is a display of musical ingenuity in the treatment of the theme till one is compelled to sit right up when it finally emerges as a Lutheran chorale. . . . When he first heard the call to arms this listener was warmed up by it. With becoming humiliation he confesses that he was thrilled again last evening."

Leonard Liebling, New York American:

"I regard Schelling's piece as one of the best piano works of the new century. It has ideas, melodies, emotional appeal, expert writing for the piano, and unusual craft, eloquence, and color in the orchestra setting. The composer, a pianist with musical grasp and glittering technique, played his pages feelingly and brilliantly, and the warm applause of the audience may be set down as meant equally for the creator and the performer."

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Metropolitan Opera

(Continued from page 14)

Paltrinieri enacted the parts of the Miller, the Peasant and the Notary, respectively. Praise is due Conductor Serafin, whose care and devotion to the spirit of Bellini's music guided orchestra and singing actors successfully. The chorus, too, was exceptionally efficient, and remarks on this important feature were heard among musician-listeners, who appreciate the difficulty of making fifty singers perform with the unity of a quartet. Giulio Setti, who trained them, is thanked.

HAENSEL AND GRETEL-EMPEROR JONES, FEBRUARY 11 (EVENING)

The season's last presentation of Emperor Jones, preceded by Haensel and Gretel, brought a capacity Metropolitan audience.

Lawrence Tibbett repeated his magnificent impersonation. He has every gesture, inflection and characteristic of the black "Emperor" beautifully mastered. He also makes an imposing figure. Assisting him as heretofore were Pearl Besuner and Marek Windheim, the later strikingly resourceful as an actor.

Editha Fleischer, Thalia Sabanieeva, Henriette Wakefield, Gustav Schuetzendorf, Rose Bampton, Pearl Besuner and Dorothee Manski were the principals in the beautifully staged and performed Humperdinck opera. Mr. Schuetzendorf was in particularly good voice and Miss Manski's Witch is already Metropolitan history.

SUNDAY NIGHT CONCERT, FEBRUARY 12

Edward Johnson, Rudolf Laubenthal and Armand Tokatyan were among the singers at the Metropolitan Opera weekly Sunday evening program, when excerpts from the company's repertoire, and a glimpse of The Bartered Bride, made up the program. Owing to the indisposition of Leonora Corona, Elda Vettori replaced her in the scene from Tosca. Among the other artists appearing were Dorothee Manski, Queena Mario, Nina Morgana, Giuseppe de Luca, Arthur Anderson and Pompilio Malatesta. Wilfred Pelletier conducted the Metropolitan orchestra, which played the usual overture, and accompanied the singers.

FAUST, FEBRUARY 13

Elisabeth Rethberg's singing of the role of Marguerite formed a brilliant feature of this performance of the Gounod opera. The soprano's vocalism throughout the evening was exquisite, and her acting kept suggestively in the picture. With the title role, Giovanni Martinelli succeeded in creating a picturesque, tuneful, and artistically credible figure. Ezio Pinza's Mephistopheles was excellent vocally and in the *élan* of his acting. Claudio Frigerio, substituting for Richard Bonelli as Valentin, gave an unusually arresting performance and won several outbursts of applause for his singing. Gladys Swarthout made Siebel a vital and warm-voiced personage. Henriette Wakefield as Marthe and Paolo Ananian as Wagner contributed successful *genre* bits. Louis Hasselmans conducted a performance not especially marked by rhythmic power or lyric fervor.

MANON, FEBRUARY 15

After a day spent in rallying the citizenry to the aid of the Metropolitan, Lucrezia Bori graciously and effectively donned the ruffles and ways of Massenet's Manon. Others in the cast were Giacomo Lauri-Volpi, Leon Rothier, Giuseppe de Luca and Angelo Bada, as well as Aida Doninelli, Philine Falco, Dorothea Flexer, George Cehanovsky and Paolo Ananian. It was the season's second Manon, and was sung with spirit and grace. Louis Hasselmans conducted.

LAKMÉ, FEBRUARY 16

The performance of Lakmé postponed from December 22 owing to the indisposition of Lily Pons, was given at this time (in French) for the Thursday evening patrons, as promised by Giulio Gatti-Casazza.

The cast held, besides Miss Pons in the title role, Gladys Swarthout (Mallika), Aida Doninelli (Ellen), Giovanni Martinelli (Gerald), Leon Rothier (Nilakantha), George Cehanovsky (Frederic), Dorothea Flexer (Rose), Philine Falco (Mistress Bentson), Giordano Paltrinieri (Hadji), Marek Windheim (a fortune teller), Max Altglass (a Chinese merchant) and Paolo Ananian (a thief).

From every aspect it was a gala occasion. The audience, one of the largest yet assembled this season in the opera house, vented tumultuous enthusiasm for the brilliant presentation. Of course, Miss Pons received first honors, with Martinelli a close second. The peculiar Oriental quality and emotional appeal of the Bell Song were so exquisitely delineated that deafening salvos of applause enveloped Miss Pons at its conclusion. Martinelli was polished, fervent, and highly engaging as the hero. Miss Swarthout gave a winning display of lyricism in the duet with Lakmé, and Miss Doninelli made an excellent showing in her small part. The ballets, devised and arranged by Rosina Galli, and with Rita de Leporte as the principal dancer, added considerably to the festive air. Louis Hasselmans was the conductor.

GÖTTERDÄMMERUNG, FEBRUARY 17 (MATINEE)

Ending the afternoon Ring cycle, Götterdämmerung again registered brilliantly and burningly, with the same cast which performed that grandiose work on January 25.

Frida Leider was an heroically impressive and irresistibly moving Brünnhilde, giving many womanly facets to the role which in some other impersonations have been subordinated to mere stage dramatics. The Leider voice and singing art answer fully to the requirements of the tremendous role.

Lauritz Melchior repeated his notable conception and singing of a Siegfried full toned and fascinatingly vital. Ludwig Hofmann's grim and forceful portrayal of Hagen did not prevent him from producing his tones with rich effect. Maria Olszewska, as before, furnished a good account, but not an outstandingly great one, of the epical plea made by Waltraute. Friedrich Schorr is familiar as Gunther. Gustav Schützendorf characterized his Alberich with trenchant vocalism of high musical fashioning. Mme. Dorothee Manski, inviting in appearance, acted the Gutrune with grace and tenderness, and did some especially ingratiating and purposeful singing.

Artur Bodanzky and his orchestra helped the sublime score to proclaim its complete eloquence, force, and beauty. This was altogether a performance far above the ordinary.

L'AMORE DEI TRE RE, FEBRUARY 17

(See page 5)

RIGOLETTO, FEBRUARY 18 (MATINEE)

Of an especially high standard were the singing and acting, on Saturday afternoon, of Pons, Lauri-Volpi, de Luca, and Gladys Swarthout in the principal roles of Rigoletto. This quartet carried the performance along with a verve that was at once felt by the large audience.

Gilda is one of Miss Pons' most grateful roles and in it she easily won the enthusiasm and admiration of her listeners who rewarded her with an ovation after the Caro Nome. Lauri-Volpi, in rarely fine form, made a most personable Duke. De Luca's jester is well known as a striking portrayal. Miss Swarthout's Maddalena is also familiar. Her voice sounded rich and clear, while the balance of the cast was satisfactory. Bellezza conducted with his accustomed aplomb.

AIDA, FEBRUARY 18

Aida was given on Saturday night with Clara Jacobo, most effective and in brilliant voice, in the title role. This was Mme. Jacobo's first appearance this season and she was royally welcomed. Martinelli was excellent as Radames; Maria Olszewska gave a splendid first Metropolitan portrayal of Amneris; Ezio Pinza was Ramfis; Armando Borgioli, Amonasro; and Giordano Paltrinieri and Aida Doninelli, competent as the Messenger and the Priestess. There were the usual charming dance interludes by Rita De Leporte and the *corps de ballet*, arranged by Rosina Galli. Tullio Serafin was the conductor. The performance, both in regard to principals and to chorus and stage direction, maintained a high order of excellence. The large audience applauded stormily.

SUNDAY NIGHT CONCERT, FEBRUARY 19

The Sunday evening concert enlisted Lily Pons, Helen Gleason, Rose Bampton, Gladys Swarthout, Frederick Jagel, Richard Bonelli, Arthur Anderson and Ezio Pinza. These artists revealed their gifts in operatic excerpts from the works of Mozart, Leoncavallo, Thomas, Rossini, Bizet, Meyerbeer, Berlioz, Gounod and Verdi. Miss Pons' offerings included songs by Martini, Saint-Saëns and Delibes. Wilfred Pelletier conducted the orchestra in Beethoven's Egmont overture, ballet music from Massenet's Le Cid, and the waltz from Strauss' Der Rosenkavalier. The audience, a large one, applauded cordially.

NEW YORK CONCERTS

(Continued from page 12)

gorgeously clothed in a Bata Flamenca gown of white and red.

Supervia is an extraordinarily versatile artist with a charm of gesture and delicate accentuation, which color everything she sings. Her voice, warm and fluid, amazingly flexible, has a quality of tone completely individual and admirably suited to the music. Supervia reached her finest expression in the last group of the program, delineating this flashing music of Spain with an authenticity rarely, if ever, heard in the performances of other Spanish singers.

She was supported magnificently by Ivor Newton, eminent English accompanist, who is touring America with her. Mr. Newton completely shed himself of Anglo-Saxon reserve in his scintillant playing of the rhythmically difficult accompaniments of the songs delivered by Supervia.

An audience which filled every seat was rapturous in its admiration, demanding and receiving so many encores at the end of the program that the concert did not end until eleven o'clock.

FEBRUARY 17

Haarlem Philharmonic The two-piano art of Ethel Bartlett and Rae Robertson and the vocal powers of Heinrich Schlusnus regaled the Haarlem Philharmonic audience in the ballroom of the Waldorf-Astoria on Friday morning. The English team played Elsie Horne's arrangement of Bach's choral prelude, Jesu, for Whom My Heart Longs; the Busoni duettino concertante (after Mozart); waltz (Arensky); the Schumann-Debussy study in canon form; Spanish Dance (Infante); the Brahms waltz in A flat; a Chopin rondo; and a composition of Bax (dedicated to Miss Bartlett and Mr. Robertson) entitled Hardanger (with acknowledgments to Grieg). The two pianistic artists form one of the most exquisitely balanced and blended ensembles of the day. The evenness of the combined tone and coördination of interpretative intent mark a high artistic achievement. The couple was heartily applauded and forced to grant additional numbers. Schlusnus displayed his finished vocalism in two groups of Lieder by Schubert, Hugo Wolf and Richard Strauss and in Roger Quilter's settings of the Shakespeare lines Come Away Death, O Mistress Mine, and Blow Blow Thou Winter Wind. The baritone has a voice of virile tone and of a quality admirably adapted to project the mood and color of German Lieder. His English texts were excellently pronounced and enunciated. The audience recalled him again and again after each appearance, demanding encores. Franz Rupp supplied excellent accompaniments.

FEBRUARY 18

Ignace Paderewski The abidingly popular Polish master of the piano, Ignace Paderewski, returned to New York at a Saturday afternoon recital, drew his usual large audience, and scored his customary resounding success, with the familiar spectacle of a half dozen or so frenetically applauded encores after the end of the regular program. The experience is an old one to confirmed concert-goers of long standing and requires no renewed description at this time.

Paderewski, now seventy-three years old, seemed in high vigor and certainly was in the mood for temperamental display, which admirably fitted the nature of his program, for it consisted entirely of works by Chopin:

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

GALLI-CURCI
SCHIPA
TIBBETT
RETHBERG
MENUHIN

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Division Columbia Concerts Corporation of Columbia Broadcasting System

the fantasie; two nocturnes, op. 27; four preludes, Nos. 17, 16, 21, 24; the sonata in B flat minor; ballade F minor; three etudes, Nos. 6, 8, 12, op. 25; scherzo, C sharp minor; Polonaise, E flat minor; two mazurkas; and Grande Valse Brillante, op. 18.

The typical Paderewski qualities came forth in established abundance and degree; intensity of attack, lively imagination; purpose to make the playing eloquent and anything but objective; all the earmarks of authority; and—many wrong notes, blurred phrasings, and exaggerated thunderings of noise for each peak of dynamic climax.

Paderewski's faults fade in the estimation of his admirers, and their view is excusable, for if concert-goers do not enjoy a recital there is no need for public presentation.

The popularity of the venerable Polish artist remains on high. He is a unique figure in the pianistic world.

FEBRUARY 19

Toscha Seidel It is four years since Toscha Seidel held the stage in New York, and he returned to find all the honors of traditional prodigals laid before him when he played at Carnegie Hall on Sunday afternoon, for his audience, which was large, made it evident that they were deeply pleased to hear him again.

Vivaldi's E minor sonata (arranged by I. Salmon), which was Seidel's first item, immediately told that these intervening years have not found him idle, for the old skill and delicately woven—almost spun—tone, round and sure, was here. Beethoven's G major sonata (op. 96, No. 10) was meted its just token of reserve, its striking themes resounding with their latent dignity, and with the ripened beauty of its one hundred and twenty-one years.

Chausson's Poème had another hearing. It has been one of the season's fads, along with the Pugnani-Kreisler Praeludium and Allegro, which was also among Seidel's offerings. There were other short pieces. Herbert Jaffe was at the piano and contributed substantial, well performed accompaniments.

Myra Hess The last New York recital of this season by Myra Hess, in the Town Hall last Sunday afternoon, was given over to Beethoven and Brahms. The eminent and brilliant English pianist opened her list with eight of the first composer's Bagatelles (op. 33, Nos. 1 to 5; op. 119, No. 11; op. 33, No. 7, and op. 126, No. 3). These rarely played miniatures, as presented by Miss Hess, gave ample opportunity for the sensitive and deeply-felt playing for which she is distinguished, and also for bravura performance of a scintillating sort.

A rare and excelling performer, Miss Hess gives to Beethoven a highly individual treatment—one which is many miles distant from the square-cut and unimaginative playing which sometimes falls to this composer's lot. In the sonata in A flat major, op. 110, she contributed supremely impressive character to the adagio, and the fugue emerged with a majesty deeply arresting. The pianist endowed the final movement with a poignant and moving lyrical spirit. She was frequently recalled at the close of the thunderous finale.

Her Brahms playing was equally marked by poetic and intellectual qualities. The first group of this composer's works included four pieces from op. 119, the intermezzi in B minor, E minor and C major, and the Rhapsodie in E flat maior. In these works, Miss Hess captured the rare harmonic beauty of fleeting episodes, no less than she revealed a mastery of the contrapuntal complexities.

The final test of her rare artistry came with the Variations and Fugue on a theme of Handel—that opus which constitutes a searching survey of many facets of pianistic art. Each section of the work was set forth with power, deep feeling and perfection of detail, so that, at the close, the hearer had a sense of completion, of having witnessed the building of a great tonal edifice, the whole colored with the inimitable loveliness of tone peculiar to this player. There were a number of encores and rich enthusiasm at the conclusion.

Edward Lay Versatility of an agreeable sort and singing of no little merit were Edward Lay's chief claims for attention at his Barbizon-Plaza recital on Sunday afternoon. There was an ease and good nature in the approach to his songs—they ranged from Torelli to the very wicked Milhaud, with a passing nod to English and American contemporaries—and this, together with the good baritone quality of his voice and evident knowledge of how to use it, made the afternoon musically pleasant and worthwhile. Carroll Hollister's accompaniments were also of merit.

Walter Gieseking The salvos of applause that came from the unusually large Sunday evening audience at Carnegie Hall, were inspired by some magnificently conceived and executed, beautifully toned, and altogether lovely performances which found musical life under the witching fingers of the unsurpassable Walter Gieseking.

Strong statements, the foregoing, but simply the expression of truth as felt by this reviewer, who heard most of the program, consisting of Bach's Partita, No. 2, C minor; three sonatas by Scarlatti; sonata, op. 53, C major, Beethoven; three Brahms Intermezzi; Chopin, A flat ballade; Sonatina, Casella; a trio of numbers by Debussy, and a closing Ravel piano poem, Alborado del Gracioso.

There will be no attempt in the present lines to characterize what was best done during the evening, for the chronicler found himself carried along through a series of continuous delights and enthrallments.

Gieseking is, first and foremost, a deeply sensitive musician whose fancy and artistic grasp are wholly adequate to every style of music he interprets. Then, too, the poetizing of Gieseking exerts its own inescapable charm, what with his convincing emotionalism, many varieties of lovely touch, and rare gift of frequently making even mere technic into ineffable appeal of beautiful sound.

No wonder the auditors became rapturous and lionized the inspired performer like a true hero of the keyboard. It was a Gieseking triumph never exceeded here previously at his many other glamorous recitals.

Martha Baird Keyboard enthusiasts filled Town Hall for the evening recital of Martha Baird, and found much for which to be thankful—both as to program selection and its presentation. The material was culled from the works of but two composers, Brahms and Chopin, and comprised the former's Rhapsodie in G minor, op. 79, two Capriccios and five Hungarian dances; and Chopin's sonata in B flat minor, op. 35, Ballade in F major, op. 38, Nocturne in B major, op. 62, four Mazurkas, and Andante Spianato and Grande Polonaise, op. 22.

Miss Baird colors her readings with inspirational interpretation, but her sound and intelligent musicianship never permits her to overstep the bounds of an authoritative performance. The music of Chopin is her forte and she unfolds it with rare appreciation of its romanticism and sensitivity. The pianist gave an impressive performance of the sonata, and at the same time an effective evidence of temperament. Her playing was notable for good tone, fastidiousness as to phrasing, and precise technic. The Brahms numbers were set forth in beautiful style—their expressiveness and sheer beauty exquisitely etched. The audience was discerning and abidingly appreciative of Miss Baird's uncommon artistic abilities.

Olga D'Allaz This soprano represents a surprising combination. A native of Virginia and formerly an operatic singer in Italy and France, as the wife of Major Emer Yeager (who has been the American military attaché to Czechoslovakia, Roumania and Poland) Olga D'Allaz studied at first hand the musical folklore of the Baltic and Balkan countries. Songs, stories and dances of Eastern Europe, garnered from the Baltic to the Black Sea, supplied the entire program for her first New York recital, presented in costume at the Lyceum theatre.

Mme. D'Allaz is bountifully endowed with a voice of likeable quality, a vibrant personality, engaging stage presence, and facility of gesture and expression. Prefacing the songs with an intimate description of their origin and texts, she proceeded to enact them not only in voice but in facial expression and action. She presented songs of the Tatra mountaineers—a race resembling our own American Indians in appearance and customs—; of the ancient race of the Hutzuls; of the Ruthenian and Polish peasants—all in their rich, native dialects and individual costumes. Queen Marie of Roumania wrote a number especially for Mme. D'Allaz which Henry Hadley set to music for presentation at this concert. In totality, this was a colorful, exotic and unconventional entertainment.

Daniel Frohman introduced Mme. D'Allaz, pointing out that she had appeared on the speaking stage in the same theatre, under his management. Members of the consulates of the countries represented in the program were in the audience. Sheridan Russell, English cellist, was the excellent assisting artist. Boris Kogan furnished the piano accompaniment.

Eta Province to Convene in New York

Eta Province of Sigma Alpha Iota, national music fraternity, is holding its province convention in New York, February 25 and 26. The entertaining chapters are Alpha Theta Chapter of Teachers College, Columbia University, and Epsilon-Epsilon Alumni Chapter of New York City. Three national officers will be in attendance as well as the province officers. The former group includes Gertrude Evans, national president; Winifred Quinlan, national first vice-president, and Mrs. Frank Geimer, national treasurer.

NORÉNA

Photo by Chprenglewsky, Paris

of the

Metropolitan Opera and Paris Grand Opera

Soloist with

PARIS SYMPHONY ORCHESTRA

Pierre Monteux, *conductor*

JANUARY 15, 1933

It would be impossible to imagine purer singing than Madame Noréna's at the Sunday afternoon concert of the Paris Symphony Orchestra. Madame Noréna was heard in three terrifically difficult MOZART arias, the arias of Blondine, Pamina and Donna Anna from Seraglio, Magic Flute and Don Juan respectively. Her performance did not only reveal the beauty of perfection, but was utterly charming. It had the charm and greatness of simplicity. The large Salle Pleyel audience appreciated her work, and in addition to salvos of applause, gave her six or seven recalls. *(Irving Schwerke in the Chicago Tribune, Jan. 18, 1933)*

Mme. Eidé Noréna rendered three airs by MOZART—that of Blondine, from The Abduction from the Seraglio, that of Pamina, in The Magic Flute, and that of Donna Anna in Don Juan—with pure voice, good style and musical taste. *(Louis Schneider in the New York Herald, Jan. 17, 1933)*

The two soloists who participated in this concert were Eidé Noréna, soprano, and François Lang, pianist. The former sang the MOZART arias with her accustomed purity of voice and style, being warmly applauded by the audience. *(Gilbert Chase in the Daily Mail, Jan. 16, 1933)*

Mme. Noréna is a remarkable singer with an encompassing, even-textured voice of impeccable pitch, pleasing timbre, pure style and keen intelligence. In three airs of MOZART she completely enchanted us. *(Jacques Janin in L'Ami du Peuple, Jan. 17, 1933)*

Excellent interpreter of MOZART, Mme. Noréna sang with a vocal virtuosity worthy of eulogy, three airs from The Magic Flute, The Abduction from the Seraglio, and Don Juan. *(Menestral, Jan. 20, 1933)*

Mme. Eidé Noréna was applauded very ardently after three MOZART interpretations, in which her pure voice and faultless technic were admirably displayed. *(Emile Vuillermoz in Excelsior, Jan. 16, 1933)*

Mme. Eidé Noréna sang MOZART in her flexible, pure voice—this was exquisite. *(Le Journal des Debats, Jan. 21, 1933)*

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NEW YORK, FEBRUARY 25, 1933 No. 2759

Absolute pitch is something which is absolutely not possessed by most musicians.

The old master composers were pathfinders; the modernists are pathseekers.

The hardest blow for New York to bear if it is to have no opera next year would be the cynical smile of Boston.

Where's Peter Ibbetson? Surely it is worth at least one performance at the Metropolitan this winter. Or would two concurrent American operas constitute a crowd?

The announcement of a modish lady astrologer advises one, via an ad. in a musical program, to "avoid blunders and regrets . . . through accurate, scientific guidance." But what a lot of fine musical laments of one sort or another would never have been composed if somebody or other had not taken a chance.

Separating the Sheep

More than 1,000 musical artists, mostly British, have received notice from the British Broadcasting Corporation that their services will no longer be required for broadcasting. These artists are either musicians who have had one or a few small engagements in the past, or people who have had more or less successful auditions. The B. B. C. has decided to weed out the list and retain only the real eligibles; thus shortening the hope of hundreds of aspiring singers and players who no longer find a livelihood outside the radio in England.

This perfectly frank but possibly somewhat brutal action has caused many heart-burnings, particularly as the B. B. C., a state-controlled institution with large funds at its command, has been looked upon as the one organization which might help the British musician in his present distress. Broadcasting in England very largely consists of classical and semi-classical music, and this amply fills the wants of that part of the public from which a wider musical audience might have been recruited.

However one may regard this action from a sentimental and social point of view, it definitely marks the end of a certain epoch of "mediocre" music-making which was once the livelihood of a large number of people. It may be healthy, but it is hard. The conservatories which continue to pour out musical cannon fodder ought to take warning. Amateurs are still wanted, but of professionals only a small number.

C. S.

Vindication for the Puritans

La calunnia (calumny) as described by the bombastic music-master Don Basilio in The Barber of Seville—in a prodigious crescendo that taxes the ears of listeners no less than the breath of the singer:—

> Engenders ruin, wreck and death,
> And sinks the wretched man forlorn
> Beneath the lash of slander torn,
> The victim of the public scorn.

This sad fate seemed until recently to have overtaken the Puritan fathers, in so far as their repute for musicality was concerned. Historians had long since agreed that the New England settlers, unlike the happy youth in Mr. Gershwin's ballad, had not "got rhythm." Music and dancing—so ran the legend—they abhorred as snares of the devil. This bit of hokum was passed from hand to hand for so long that it acquired almost the prestige of a revelation.

Now comes Percy A. Scholes, eminent British musicologist, with a slashing and triumphant defense of these sturdy old worthies. His article, Why Malign Your Forefathers?, which appeared in the last issue of the Musical Courier, ought to stir up a deal of rustling in various dovecotes. The publication of this article has a certain historical importance; for, if its conclusions are accepted—and it would be difficult not to do so,—they will make necessary a sweeping revaluation in the musical conditions of early America.

In carrying on their research in the Library of Congress, Mr. and Mrs. Scholes made a thorough examination of more than a thousand books and other documents bearing on the period. In none of them, Mr. Scholes says, was he able to find any authentic evidence of an anti-musical complex on the part of the Puritans, except in so far as the severity of their religious worship caused them to ban organs and elaborate music in their church services. This, however, was a doctrinary and not an æsthetic point of view. In secular life, there was a wholesome interest in music-making, although along primitive lines which were dictated by the pioneer life and the middle-class makeup of the people. This point of view was anticipated by the late O. G. Sonneck in his Early Concert Life in America, but he had not the opportunity to bulwark his belief with actual findings.

All this should prove a vast consolation for dwellers in the vicinity of Cape Cod, whose discriminating love for music in succeeding years brought into existence such eminent organizations as the Handel and Haydn Society and the Boston Symphony Orchestra. It also constitutes a challenge to American musicologists to delve with equal discernment into the rich field for discovery which our early history provides.

A Pioneer Music Club

Musical memories redolent with the fragrance of another age were revived when recently the Cecilian Club of Freehold, N. J., said to be the oldest organization of its kind in the United States, celebrated its semi-centenary. This pioneer club was founded on January 24, 1883, by "eight talented young ladies." (They must have been gifted at least in the arts of organization, for their handiwork has endured through two generations.) As originally drawn up, the rules of the club provided for a maximum of twenty members, and for dues of seventy-five cents a year. Owing probably to the competition among the ladies of Freehold to enroll, the membership at the end of the second year was raised to twenty-five; and as a consequence of the high cost of music, the dues were reluctantly advanced to one dollar.

The last provision seemed to have no deterring effect upon the musical ardor of the loyal Cecilians, for we find the organization growing both in numbers and in functions as the first years sped on. It is interesting to read the early rules of the organization, for they show unmistakably that music was not taken lightly by these *précieuses* of the parlor. The fine for non-attendance was ten cents (in those days the exchange value was slightly better), and anyone who missed three sessions in a row, except, perhaps, for very good reasons, was cast forth without a qualm into outer darkness. The ladies of Freehold had plenty of tolerance, but not for a pusillanimous sister who sabotaged the course of musical history.

In the heyday of the piano, it was not considered strange for the club rules committee to insert in its platform a provision that every member must practise one hour daily. They must play a solo, if called upon at any meeting. Further—oh, dire contingency!—the members might be asked to play and explain any scale under discussion. We are told also that sightsinging was a regular requirement for membership. Clearly, belonging to a music club in those days was not the purely ornamental function it sometimes is today.

The club, having so small a membership, had to consider carefully all its expenditures. At one place in the old-time minutes occurs the following eminently fair remark: "A society with a bank account of $55 might indulge in the best publications." And so it was decided to subscribe for musical magazines. In the early days of the club there were no automobiles, of course; but since stormy nights greatly lowered the attendance, a committee on hack-hire was appointed. During the year 1886-7, we find that this committee arranged to hire a horsedrawn omnibus for the grand sum of $3.50, in order to take members to and from the meeting on rainy evenings.

Naturally, a number of celebrities have appeared before the changing membership of this club in the half-century. The names of Ernestine Schumann-Heink, Paul Althouse, Harriet Ware, Arnold Volpe and his Symphony Orchestra, Kemp Stillings and other musicians are found on its programs. This season the fiftieth anniversary was celebrated by a banquet for the members and a complimentary concert was given under its auspices for the townspeople by the Hilger Trio.

The chronicles of clubs such as the Freehold Cecilian throw considerable light on the slow and painful process by which the United States, during the last half-century, attained the musical advancement it now enjoys. For it was chiefly owing to the devoted efforts of art-loving amateurs (in the best sense of that word) that our country emerged from its quondam lethargy, to take a place of leadership in the international music world.

The Melting Point

The old question as to how much music and religion have in common continues to be a source of speculation for those timorous souls who like to harness their arts to various "isms." Other more adventurous souls who take their sonatas straight have been known to cavil at any such idea which aims to overstep the boundaries between the realms of the good and the beautiful. (To be sure, the Platonists in all ages have contended that these are one and the same, but they have seldom been a race of hardy scientific observers.)

Only recently a writer in the Flint Independent found music, poetry and religion so similar in general aim and content as to fall into practically the same category. ("Religion is world-loyalty, say the devout. Music is the universal language, say the music-loving.") And he proceeds next to quote an impressionable clergyman, who must certainly be a music-lover, and who declares: "I have sometimes been bothered by an inability to see any qualitative difference in the way I feel when I pray and the way I feel when I listen to a great violinist."

So far, good. Such a tribute to music must make every musician prouder of his art, and he might classify the unnamed speaker as one of those liberal souls who occasionally cause consternation in the clerical dovecotes, a gentle radical who might have been burnt for heresy in a sterner day, but who nowadays enjoys a reputation for "broad-mindedness."

But when this divine adds, apropos of the prayer and the violinist's playing, that "in both experiences I simply melt out (sic) into infinite power and beauty," one realizes that he expresses the point of view merely of an appreciative layman. The violinist, who has to see to it that his fingering is correct to the hair's breadth, and at the same time produce fullness and beauty of tone with his bowing, will seek concentration, not diffusion, of his powers. One need only ask any recitalist whether he has time or opportunity to "melt out into infinite beauty" on the concert platform when doing, let us say, the Bach Chaconne, and one will be almost certain to receive a rude answer.

The professional point of view, painful as it may seem to the cloistered Platonist, is that of the great Caruso who, so the authenticated tale runs, looked out of the window of the philosopher's study in Faust, ostensibly to gaze on nature's beauties, but really to gulp a hasty sip of beer between outbursts of supernal song. Or the diva who scuttles for an atomizer during an entr'acte.

All this does not, of course, reflect on the race of musicians as an irreligious or blasphemous lot. Many of the best of them have been extremely devout. Only, they know how to keep the two things separate, giving the Devil—or rather the Devil's Trill sonata—no less than the Mass in B minor, its proper due. We trust it will not be considered ungracious to suggest to those who look upon music as a rapt form of soul communion that, in this highly exacting business, all is not beer and skittles, but neither is solfeggio entirely a matter of *clair de lune* and incense.

VARIATIONS

By Leonard Liebling

It might make you happy to learn that Depression is finally past, and the agonies of joblessness are over. Buffalo, N. Y., achieves the distinction of having found the remedy to save the situation and restore confidence and gladness to harassed humanity everywhere. That city has its unemployed "sing the 'blues' away" in community chorus, and the example is sure to be hailed and followed all over the world. As the eager fortissimos of the vocalists fill the air, they will forget all about their empty stomachs. A good sing is better than a good meal any time, as for instance:

Jack (returning home after his community singing)—"Well, little wife, how's everything?"

Little Wife—"Just fine. While you were out doing your singing, I stopped housework long enough to have the children join me in Where Do We Go From Here. It sounded great and we forgot all about not eating. How was your lunch?"

Jack (joyously)—"Wonderful. We had Keep the Home Fires Burning and Over There. It was the most tasteful performance you could imagine."

Little Wife (sits down suddenly)—"Oh, my."

Jack (anxiously)—"What's the matter?"

Little Wife—"Nothing. A bit faint, I imagine. Only a cup of weak tea this morning, you know, and——"

Jack (calling)—"Freddie, Mary Ann, Goldie. Where are you?" (The children come running into the room.) "Your mother is hungry for music and we're going to have a bite of singing. Now, join in with me. We'll do There's a Long, Long Trail, and then Hinky-Dinky Parley-Voo, as dessert."

Little Wife—"You're so generous to us, Jack dear." (They sing.)

Jack—"Thanks, darling, I'm going to do even more for you and the kiddies. I suppose you haven't anything in the ice-box for dinner tonight, have you?"

Little Wife—"Not a thing."

Jack—"Well, I won't go out to join the evening Community Chorus, and we'll all stay home together and do those lovely songs, Don't Bite the Hand That's Feeding You, and Would You Rather Be a Colonel With an Eagle on Your Shoulder, or a Private With a Chicken on Your Knee."

Freddie—"I wish I had some chicken right now."

Jack—"I'm glad you thought of it. Now you children sing alone, Till We Meet Again." (The children sing.)

Little Wife—"The landlord called for his rent today."

Jack—"What did you tell him?"

Little Wife—"I sang a solo for him, The Gang's All Here, What the Hell Do We Care?"

Jack (humming to himself)—"Where Do We Go From Here?"

Goldie (crying)—"I want some bread and jam."

Little Wife (concerned)—"Jack, what are we going to do if you don't get a job soon?"

Jack (bursting out in a fairly even if untrained legato)—"Smile, Smile, Smile." (They all join in the chorus.) Gee, that was well done, all right."

Little Wife (totters)—"Don't say 'well done,' Jack dearest."

Jack—"Why not?"

Little Wife—"It reminds me of a steak (shamefacedly). The way I feel, I could eat horse meat."

Jack (happily)—"Great. We will wind up now by singing The Old Gray Mare."

* * *

A rather surprising communication is the following:

Chicago, Ill., February 7, 1933.

Dear Variations:

I have been a constant reader of the Musical Courier for years, and hope to be for many more. I think it is the best paper of its kind published anywhere. But there is one phase of its policy that I can't understand. I refer to the consistent and seemingly studied policy of always spelling the word "Negro" with a small "n".

It seems so prejudiced and narrow, coming from such a big, broad-minded publication. I don't see how a man of your evident education, culture and refinement could allow such an insult to the entire Negro race, which has proved itself good, loyal American citizens on numerous occasions. There were five thousand Negro troops with George Washington at Valley Forge; one hundred thousand fought to preserve the Union under General Grant; one or more divisions went to France to help save the world for democracy.

Roland Hayes, Paul Robeson, Marian Anderson have been proclaimed the world over as great artists. All these things and more a man of your broad and profound knowledge must know. Wouldn't these things deserve a capital N—hasn't the heart-breaking struggle the Negro race has been making since slavery, deserved better treatment at the hands of your paper? If not, why?

Please tell a down-trodden, put-upon, kicked-about, vilely abused, long-suffering race what it has yet to do to see in the Musical Courier the word Negro spelled with a capital N. I shall look for the answer in your page of Variations.

Yours very truly,

420 East 42nd Place WALDO A. WADE.

There is no racial feeling of any kind in the pages of the Musical Courier, and there is no one on the staff of this paper who harbors any such ignorant prejudice. Until a short time ago there were three colored persons in our employ, one of whom held his position for over twenty years.

If the writer of the foregoing letter has read the Musical Courier for years, he must have noticed many favorable reviews of Hayes, Burleigh, Still, Robeson, Anderson, the Tuskegee and Johnson Choirs, and other leading colored performers, as well as composers.

The use of a small "n" in the word Negro signifies nothing to the discredit of the race. Papers vary in their orthographic styles. Some spell Winter with a small "w," but that does not imply a slur on that well known season.

There is no objection to capitalizing the "N" in the word Negro, and hereafter it shall be done in the Musical Courier, in case there are other conscientious objectors who feel like the one from Chicago.

* * *

E. C. vouches for this as an actual happening: Italian butler coming back into kitchen after serving tea at musicale: "I just wish I could show that soprano a few things about singing head-tones."

A further communication from E. C. is his plaint: "The enjoyableness of a recent late breakfast was considerably impaired for me by someone who was trying to improvise over the radio. As the pianist (a very poor one) strutted his obvious, and often violently wrong, stuff, I could not help but think of the myriad good pianists, and musical, who would be only too glad to have the opportunity of earning a few sorely needed dollars in such a pleasant way. I have often wondered who does the selecting of the 'talent' to be heard over the air."

* * *

Many persons are deeply in sympathy with the drive which Mme. Bori is heading to raise a public fund for support of the Metropolitan Opera House, but they do not contribute any checks.

It reminds one distantly of the anecdote about the woman who went to the bank teller's window and presented a check given to her by someone else. "You will have to endorse this on the back," said the teller, returning the slip of paper together with a fountain pen. The owner wrote something and handed back the check and the pen. What the teller read was the following: "I heartily endorse this check."

* * *

Heywood Broun writes in the New York World-Telegram (February 10): "It is announced that an appeal will be made to the public to contribute $300,000 to save the Metropolitan Opera Company. Soon, I suppose, we will hear the plaintive appeal, 'Brother, can you spare a diva?'"

* * *

Musical artists without engagements must be glad to read in the newspapers that this country has plenty of gold.

* * *

Even the voice of conscience earns little these days.

* * *

Youthful music student: "Daddie, what is meant by *basso ostinato?*"

Father (who studied Italian at college): "An obstinate bass singer, my son."

* * *

Brahms and Wagner are extremely gifted young composers who will come into their own at last this year.

* * *

At the Inauguration ceremonies for President Roosevelt on March 4, the orchestra could appropriately open its program with Mendelssohn's Calm Sea and Prosperous Voyage.

* * *

And at the closing concert of the present Republican administration a humorous conductor might with equally descriptive intent lead a spirited arrangement of the great oratorio aria, It Is Enough.

* * *

Has Mme. Bori, head of the committee working for the Opera fund, thought of giving a benefit boxing exhibition at Madison Square Garden? That is one art which always shows a profit.

* * *

The most criticized people in the field of music are the critics.

* * *

A misprinted advertisement in a German music paper referred to "Hans Schmidt, Leider Sänger." The error led to a libel suit, as "leider" means "unfortunately." The burden of proof might compel Herr Schmidt to give a recital in court in order to demonstrate where the "e" properly belongs.

* * *

Chicago asserts that it supplies American orchestras with the most proficient brass and woodwind players. One is surprised to learn that the claim does not extend also to orchestral batteries.

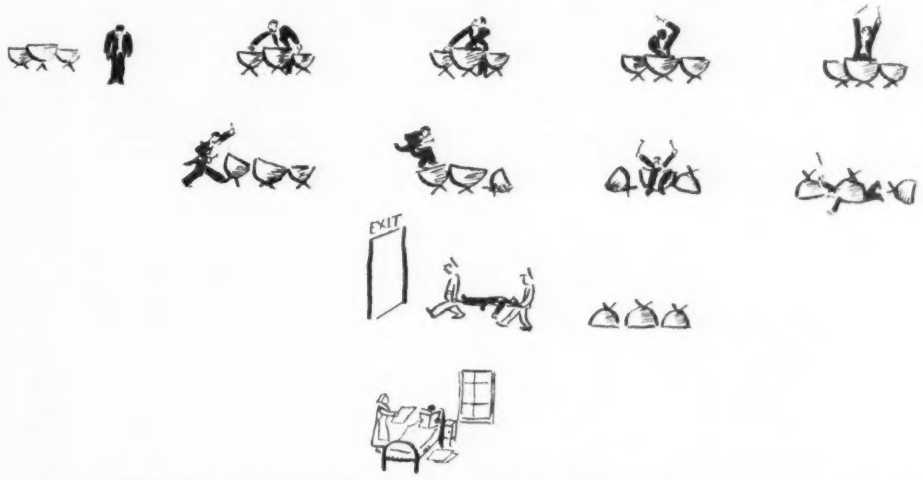
* * *

M. B. H. asks: "What's biting Paderewski, to make him look so angry on all his pictures?"

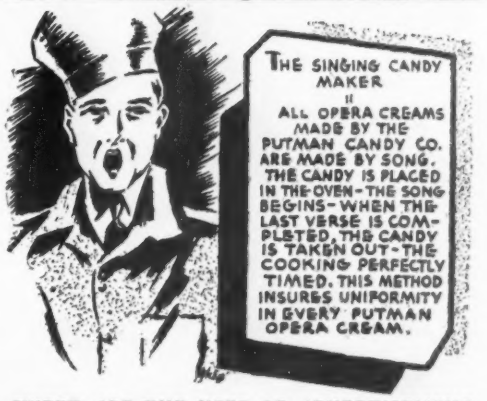
* * *

What does a claquer do at the Parsifal performances?

THE LATEST MUSICAL THRILL: MAESTRO BANGO MOLTO'S TYMPANI RECITALS



. . . After which, you see him anxiously reading his criticisms. (Impressions by George Roth, cellist, and caricaturist to boot.)


OD-FAX-O' BUSINESS
.. by GARLAND DRISKELL
THE SINGING CANDY MAKER
ALL OPERA CREAMS MADE BY THE PUTMAN CANDY CO. ARE MADE BY SONG. THE CANDY IS PLACED IN THE OVEN - THE SONG BEGINS - WHEN THE LAST VERSE IS COMPLETED, THE CANDY IS TAKEN OUT - THE COOKING PERFECTLY TIMED. THIS METHOD INSURES UNIFORMITY IN EVERY PUTMAN OPERA CREAM.

SWEET ARE THE USES OF ADVERTISEMENT
(From the Cincinnati, O., Newspapers)

Gee, but didn't Carlo Edwards (an assistant conductor of the Met. and its official photographer) get in Dutch the other night when Eidé Noréna made her début as Mimi. He took her up to the roof to make pictures of her in costume at the end of the second act of Bohème, and her entrance was delayed in the third act by five minutes. Poor Martinelli and his Latin Quarter comrades held the stage in splendid fashion, running to the door and singing, rebuilding the fire and making up "business" all over the stage. How time flies when a chap gets absorbed in art!

* * *

Gatti-Casazza sent two tickets to Olive Fremstad for the recent Met. benefit performance of Parsifal, but when the diva discovered where the seats were, she didn't like their location and refused to sit in them. Thereupon Mary Watkins, the dance critic of the Herald-Tribune, took Madame to Gatti's box, only to find it crowded with the music critics who had been seated there because all parquet seats had been sold. Mme. Fremstad promptly settled herself in one of the chairs allotted to a music pen pusher, absent at the moment. When that dignified person returned and gazed at Mme. Fremstad rather annoyed, that grand operatic lady said, "And who is this?" The austere critic answered, "And who are you? And what are you doing in my chair?" Woof-woof, said the glaring operatic eyes. How like Little Red Riding Hood was the contretemps.

* * *

Freddie Jagel, the Met. singer, must have his eye on some of those German tenor roles, for he has been seen at nearly all of the Wagnerian performances, and *mirabile dictu*, standing up at some of them.

* * *

Edward G. Robinson, the "crook" of the movies, has a soul, I am glad to tell you. He loves music and salves his evil cinema thoughts with opera in New York whenever he gets a chance.

* * *

Auditions for next year's Met., despite heavy financial forebodings, are in full swing. Do you believe by any chance that the directors are playing politics, led by our sincere friend, Paul Cravath?

* * *

Elisabeth Rethberg has the unique honor of substituting for her own substitute. Because Rethberg was to sing in Faust a week ago Monday, Editha Fleischer was announced to replace her in The Bartered Bride performance at the Philadelphia Academy of Music on the following evening. Owing to Miss Fleischer's indisposition, Rethberg had to sing the role after all. What slaves we divas be, as Shakespeare didn't say.

* * *

He-he, and again, he-he. I discovered Richard Copley buying a pretty valentine 'tother day. Are you joining Freddie Coppicus in the ball and chain gang, Dick?

* * *

Look here, Vandy Cape, Horace Johnson is a happy husband, and you presumably have one of them, too. How dare you kiss him on the stairs of the Barbizon-Plaza? My, my, and tsch, tsch.

* * *

Such is love among the pianists that Iturbi stopped over in his motor trip from his Boston recital last week at Bridgeport, Conn., to greet Walter Gieseking, spell-binding the citizens of that city. After the concert the Spanish digital expert went backstage to say hello to his confrère. He found him autographing pictures, programs, ticket stubs and probably pieces of carpet, for the wooden nutmeggers. Gieseking, already suffering from writer's cramp, handed his pen to Iturbi, saying to his ring of admirers, "Get Iturbi's signature, too. You might as well kill two of us birds at the same time." Iturbi scribbled his moniker on all the articles presented, including rubbers and overshoes, and then, arm in arm, the two keyboard magicians left the hall. They motored on to the metropolis, arriving in that zero hour of milkmen, 2:30 a. m. Grand and uplifting is such pianistic fraternalism. Other musicians please copy.

* * *

Little Arthur Simon, that M. C. radioite, gave a party the other evening. When he throws a spread he always gathers those unseen microphonic creatures and gives them a bit more air than they are used to. He gathered to his bosom on this night Eddy Brown and the missus, Ruth Bodell, Max Pollikoff and the wife, Florence Case, Billy Bruce, Emmanuel Kaufman, George and Mrs. Earle, Mrs. Tom Brown and that husband of hers, Jack Parker and his better nine-tenths, Mildred Chetkin and Harold Stein and his frau. Of course Artie's diminutive blonde was present, too. What is home without a wife to see that the guests are fed?

* * *

I certainly felt out of my element at Supervia's Town Hall recital. There were so many high-hats present that poor me, in mufti, almost slunk under my standing room in mortification. There's nothing that strips you so completely as women in evening gowns and men in tails. It seemed to me that I never saw so many of the musical lofty and mighty at once. I nearly fell over Charlie Wagner telling stories to Walter Golde, as I was trying to reach Ethel Bartlett and Rae Robertson, glitteringly attired way down front. They didn't have Horace Parmalee's post, however, for he sat in Row A, right at lovely Supervia's feet. No wonder he tramped up and down the aisle muttering between groups. I'd have launched myself boldly if Conchita had flashed her seductive eyes at me the way she lamped Horace. Not far behind him sat that other gink, Horace—yeah, I mean the Johnson egg—with his Helen. George Morgan was proud and stately in another row.

During intermission I saw George Engles greeting his guests (all paying ones, I presume, from the fact I didn't get in free). Smoking nonchalantly near him was Ethel Peyser (she's "a author" now, they tell me, having published a swell book called Rock of Ages or Music Through the Ages, or some flinty title like that). Emerson Conzelman and Sigurd Nilssen strolled by at that moment, just as James Massell lightly ran down the stairs. Stewart Baird was in the crowd, too. Probably to learn some tricks from Conchita.

After the concert, a phalanx of platform invaders jammed into Conchita's dressing room to overpower her and that illustrious son of Britain, Ivor Newton, with compliments. As I gazed at them from my insecure pedestal on the light box, I beheld Señorita Aguilar and one of her brothers (you know, them what play them lutes); Eva Gauthier chattering Italian, Spanish, English and French in the same conversational paragraph; Mrs. Eugene Coleman Savidge, social uplifter of struggling musicians; and ten million other celebrities. At that moment the stagehand switched me off the light box, and electrified, I went home. Such a lovely night.

* * *

That infamous manager, Charles L. Wagner, isn't so notorious as he thinks he is. At Eunice Norton's Town Hall piano recital recently, I heard a young man talking to him. Asked the youth, "Are you interested in music?"

"Am I?" said Charlie modestly. "Why, I am the greatest manager in the business. Is it not I who manage—and manage in the true sense, mind you—the world's greatest artists. Now there is Gieseking and—"

"Oh, of course," stuttered the lad, "But are you Mr. Beckhard or Mr. Macfarlane?" Charlie collapsed, weeping.

IMPRESSIONISMS
By Haile Hendrix

LILY PONS

FROM OUR READERS

Strauss' Letter to Abell

Hastings on the Hudson, N. Y.,
February 17, 1933.

To the Musical Courier:

Richard Strauss writes me, in a letter dated at Garmisch, February 3, that the world première of his new opera, Arabella, is to occur at Dresden on July 1. He is much pleased with the success of his Elektra at the Metropolitan. "The public is always the decisive factor in the long run," he writes.

There will be six performances of Strauss' operas at the Salzburg Festival this summer, three of Rosenkavalier at the Festspielhaus on August 1, 10 and 29; two of Egyptian Helen on August 14 and 24 and one of The Woman Without a Shadow, on the 22nd. Strauss will also conduct Fidelio there on July 29 and an orchestral concert at the Mozarteum the following day.

Those of your readers who are to be in Europe the coming summer will no doubt be interested in this news.

I shall attend both the Bayreuth and the Salzburg Festivals. I have known Strauss for forty-three years, and I look forward to hearing again his works under his own direction.

Yours sincerely,
ARTHUR M. ABELL.

I See That

The first performance of Abram Chasins' second concerto in F sharp minor for piano and orchestra will be given by the Philadelphia Orchestra (under Leopold Stokowski) at the Academy of Music, Philadelphia, on March 3, with the composer as soloist. It is to be repeated the following evening.

* * *

The Ondricek Artists' Ensemble, assisted by Fanny Monachino, pianist, Louis Kallao, cellist, and Karel Leitner, accompanist, will be heard in Steinway Hall, New York, tonight, February 25. The program includes numbers by Pisendel, Handel, Brahms and Chopin.

* * *

The Cincinnati Music Festival Association has reëngaged Richard Crooks for its biennial performance this spring, May 2 to 6. The tenor will sing the Bach B Minor Mass and excerpts from Wagner's Die Meistersinger. It is reported that Mr. Crooks has already been engaged to sing in St. Louis during 1933-34.

* * *

Hazel Harrison, pianist, is touring through the South, and has appeared at Newport News, Va., Sedalia, N. C., Hampton, Va., Wilmington, N. C., and Forsythe, Ga. Many of these recitals are presented at colleges and schools.

* * *

Oliv Maine is spending a vacation in Miami, Fla.

* * *

Richard Crooks will appear in recital on March 17 at Glebe Collegiate Hall, Ottawa, Can., under the local management of Antonio Tremblay. Other current dates for the tenor are in Great Neck, N. Y., and Newport News, Va. His Firestone broadcasts continue.

* * *

Cecil Arden and James Wolfe, of the Metropolitan Opera Company, sang on the afternoon of February 20 in a program given for the benefit of the Dega Shop, at the International Art Exhibit of the College Art Association, Rockefeller Center, New York.

* * *

The Northern Valley Chamber Music Society, sponsored by the Englewood Conservatory of Music, opened its series of three chamber music concerts in Englewood, N. J., on February 14 with an appearance by the Roth Quartet of Budapest.

* * *

In response to numerous requests, a special performance of Parsifal will be given by the Metropolitan Opera Company, in New York, on the afternoon of March 9.

* * *

Leonora Cortez, pianist, followed her New York recital at Carnegie Hall on February 7 with appearances in Elmira, N. Y., and Selinsgrove, Pa.

(*Continued on page 27*)

Foreign News in Brief

Harty to Leave Manchester

LONDON.—Sir Hamilton Harty has announced his resignation as conductor of the Hallé Orchestra at the end of the present season. Having become musical director of the London Symphony Orchestra last autumn he does not feel that he can again devote himself exclusively to the orchestra, as its committee desired. There is also said to be considerable dissatisfaction over Sir Hamilton's frequent trips to America to fulfill guest engagements. Sir Hamilton Harty succeeded Dr. Hans Richter and Michael Balling as conductor of the Hallé concerts in 1918. The concerts were founded in 1857. C. S.

Lower Concert Prices in London

LONDON.—Following the lead of certain theatres which have reduced their prices of admission in order to "meet the extremely serious position of the theatre business today," the London Philharmonic Orchestra has reduced its gallery seats from four shillings to two shillings and sixpence (slightly over sixty cents at par). It has also doubled the number of orchestra seats available at three shillings and sixpence (eighty-four cents at par), and thrown open a part of the dress circle at five shillings. It has been noticed at concerts that the cheap seats are often filled when the rest of the house is half empty. It is not unlikely that this move will lead to a general cheapening of seats in London concert halls, which, it is contended, are generally too high. C. S.

Glasgow Lord Provost Makes Appeal

GLASGOW.—At the Scottish Orchestra concert on February 4 (conducted by John Barbirolli), Lord Provost Swan made a strong appeal in support of a special effort to reestablish the Glasgow Choral and Orchestral Union on a sound financial basis. To effect this and ensure the continuance of the Scottish Orchestra, a guarantee fund amounting to £10,000 ($50,000 at par) is required for next season. The alternative to the orchestral concerts, he asserted, was "merely" broadcast music. W. S.

Critics' Shake-Up in London

LONDON.—Richard Capell, hitherto music critic of the Daily Mail, has become music editor of the Daily Telegraph, and is succeeded in his former post by Edwin Evans, editor of The Music Lover. Both these critics have been contributors of the Musical Courier.

The Musical Standard, founded in 1862, has discontinued publication with the January, 1933, issue. C. S.

Vienna's Wagner Exposition

VIENNA.—In connection with the fiftieth anniversary of Richard Wagner's death in February, the Vienna Konzerthaus Society plans to arrange a memorial exposition entitled, Richard Wagner in Vienna. The material will be borrowed from the municipal collections. A. R.

Harriet Cohen and Lionel Tertis to Appear in Recitals

LONDON.—Harriet Cohen, pianist and Lionel Tertis, viola, are giving four recitals in Holland, after which they are engaged for a concert in Berlin. M. M.

OBITUARY

Marie Vuillaume

PARIS.—Marie Vuillaume, singer of the Paris Opéra and the Opéra-Comique, and also of La Monnaie, Brussels, died here recently. She created the role of Lakmé at La Monnaie and was identified with Massenet's operas throughout France. I. S.

Rachel Launay

PARIS.—Rachel Launay, popular French singer of the Opéra-Comique, and actress at the Gymnase and the Michodiere theatres, is dead here. S.

Gaston de Pawlowski

PARIS.—Gaston de Pawlowski, first editor in chief of Comoedia, the Parisian theatrical, musical, literary, cinema daily newspaper, died here on February 2. M. de Pawlowski won distinction as an erudite dramatic critic and author of books on a vast variety of subjects. He was born at Joigny, France, on June 14, 1874. I. S.

Dominic de Luisi

DAYTON, KY.—Dominic de Luisi, eighty-one, harpist and composer, died at his home here on February 16. Mr. de Luisi came to America from Italy when he was eleven years old. For many years he was prominent in the music life of Cincinnati, and wrote the music for the Cincinnati Fall Festival more than twenty years ago. He leaves a daughter and a son.

May Festival in Florence Programs Its Activities

Full List of Attractions Now Available—Opera, Concerts, Vocal Competition, Lectures, and Violin Exhibition, Are Leading Features

MILAN.—More detailed information is now available concerning the program of the coming Florence Music Festival, which will be the most elaborate affair of its kind ever held in Italy, and, as announced, will be repeated every three years, under the title of Florentine Musical May (Maggio Musicale Fiorentino). The festival will run this year from April 22 to June 5. The International Music Convention, forming one of its novel and more important features, will be held from April 30 to May 4 in the Sala dei Duecento of the Palazzo Vecchio.

OPERA PRODUCTIONS

Fifteen performances (thirteen at the Politeama Fiorentino and two at the Teatro della Pergola) will be given of the six operas billed, to be presented in the following order:

Nabucco (Verdi)—Conductor, Vittorio Gui; stage manager, Carl Ebert; settings and costumes by Pietro Aschieri; cast: Gina Cigna, Ebe Stignani, Carlo Galeffi, Tancredi Pasero; chorus master, Andrea Morosini.

Lucrezia Borgia (Donizetti)—Conductor, Gino Marinuzzi; stage manager, Guido Salvini; settings and costumes by Mario Sironi; cast: Giannina Arangi-Lombardi, Gianna Pederzini, Beniamino Gigli, Tancredi Pasero.

La Vestale (Spontini)—Conductor, Vittorio Gui; stage manager, Carl Ebert; settings and costumes by Felice Casorati; cast: Rosa Ponselle, Ebe Stignani, Renato Zanelli, Piero Biasini; prima ballerina, Bianca Gallizia.

Falstaff (Verdi)—Conductor, Victor de Sabata; stage manager, Giovacchino Forzano; cast: Rosa Raisa, Edith Mason, Elvira Casazza, Nadia Covacheva, Giacomo Rimini, Ernesto Badini, Dino Borgioli.

La Cenerentola (Rossini)—Conductor, Tullio Serafin; stage manager, Guido Salvini; settings and costumes by Guido Salvini; cast: Conchita Supervia, Laura Pasini, Ezio Pinza, Ernesto Badini, Dino Borgioli.

I Puritani (Bellini)—Conductor, Tullio Serafin; stage manager, Giovacchino Forzano; settings and costumes by Giorgio De Chirico; cast: Toti Dal Monte, Giacomo Lauri-Volpi, Ezio Pinza, Mario Basiola.

It has been stressed, in connection with the above bill, that the stage management, settings and costumes, have been entrusted for the most part to scenic directors and designers of modern taste, notably Prof. Ebert, Intendant of the Städtische Oper of Berlin, not to mention the young Italian group.

The cast has been selected from "the best and most suitable elements available today," absolute preference having been given to Italian singers. Rosa Ponselle and Edith Mason are the only two Americans included. This will be Miss Ponselle's first appearance in Italy.

OUTDOOR ATTRACTIONS

Santa Uliva (anonymous), sixteenth century Italian mystery play, to be staged in the main cloister of the Church of Santa Croce under the direction of Jacques Copeau, assisted by Corrado D'Errico in the latter's abridged version, rearranged for greater concision and accessibility to modern audiences. This work, whose full title reads La Sacra Rappresentazione di Santa Uliva, is considered one of the most salient sacred dramas produced in Italy between the Middle Ages and the Rinascimento. The actors will be "the best available in Italy."

Sogno d'Una Notte d'Estate (Midsummer Night's Dream) (Shakespeare), to be performed in the amphitheatre of the Boboli Gardens under the supervision of Max Reinhardt, with Mendelssohn's incidental music—Conductor, Fernando Previtali; Assistant stage manager, Guido Salvini; Dances by Günther group; Choruses of the Royal Cherubini Conservatory; chorus master, Marino Cremesini.

This is the first open-air performance of the Shakespeare comedy in Italy, and it is also the first time that Reinhardt and Copeau will mount works in this country. The Shakespeare production will offer the attractions of complete musical and choreographic elements and a poetic outdoor setting in perfect harmony with its spirit.

CHORAL MUSIC

Umbro-Tuscan Laude (thirteenth-fourteenth centuries), elaborated by Fernando Liuzzi from manuscripts of the period (Jacopone da Todi and others), to be sung in the Cathedral of Santa Croce by the conservatory choir (Cremesini).

SYMPHONY CONCERTS

La Scala Orchestra—two programs under Victor de Sabata, at the Politeama.

Augusteo Orchestra of Rome—two programs under Bernardino Molinari, *idem*.

Florence Symphony Orchestra—two programs under Vittorio Gui, one for the inauguration of the convention (April 30), and one in commemoration of Ferruccio Busoni, whose concerto for piano, orchestra and chorus will have its Italian première, with Egon Petri as soloist.

These six programs will be devoted almost entirely to international modern music by the following eminent composers, who will be present personally at the festival: Bartók, Bloch, Dukas, Elgar, de Falla, Hindemith, Kodály, Pfitzner, Ravel, Roussel, Schönberg, Sibelius, Strauss, Stravinsky, and Szymanowski, besides Pizzetti, Respighi and other leading Italians.

CHAMBER MUSIC

Five concerts to be held in the Sala Bianca of the Palazzo Pitti, one each by the Kolisch Quartet, Roth Quartet, Maria Rota, soprano, and chorus of the Cantori di Firenze; Casella-Bonucci-Poltronieri Trio; Florentine Chamber Orchestra (Gui).

BEL CANTO CONTEST

Semi-finals to be held in February and March, final auditions first week in June at the Politeama before the public and a jury composed of celebrated retired singers and eminent musicians. Seven prizes of 5,000 lire each for two sopranos, two tenors, one mezzo, one baritone, one bass. (Italian citizens only.) 200 applications already received.

LECTURES ON MUSICAL TOPICS

The following four lectures, all in Italian, will be given in the Sala dei Duecento of the Palazzo Vecchio during the course of the general festival:

Edward J. Dent—The Spirit of Modern Music.
Franz Werfel—Verdi in Our Epoch.
Paul Valéry—Music and Poetry.
Ildebrando Pizzetti—Relations Between Words and Music in Drama and in Song.

INTERNATIONAL MUSIC CONVENTION

As announced, the purpose of this convention (Palazzo Vecchio, April 30—May 4) is not merely to assemble musicologists for technical and historical discussions, but rather to bring together artists and musicians for a live exchange of views on the chief problems affecting our musical life today (syndicate or trade union problems excluded). The topics to be discussed have been grouped under the following headings, together with the critics who will read papers and lead off the debate on each:

Musical Criticism—G. Cesari (historical part), G. Pannain (theoretical part), H. Besseler (*idem*), G. Holl (practical part).

Creation and Interpretation—G. M. Gatti, A. Parente, B. de Schloezer.

Opera Today—G. Rossi-Doria, A. Machabey, A. Einstein, C. Engel, P. Bekker (opera house organization), A. Della Corte (relations between singing and modern opera), C. Ebert (staging of modern opera).

Mechanical Music and Radio—A. Lualdi, A. Coeuroy, M. Butting, B. Maine, E. Vuillermoz, L. Koch, L. Colacicchi.

Cinema—M. Mila, L. Fürst.

The Musician Today and the Propagation of Musical Culture—H. Mersmann, A. Casella, H. Prunières, E. J. Dent, Paul Stefan.

EXHIBIT OF ITALIAN STRINGED INSTRUMENTS

The most celebrated instruments of the various Italian schools, ancient and modern, will be represented by precious specimens gathered from many parts of the world, being especially lent for the occasion by the principal European museums and private collectors. They will include rare examples of Stradivari, Guarnieri, Amati, Maggini, Gagliano, Ruggeri, Bergonzi, Guadagnini and other makes. A special room in the Palazzo Vecchio will be devoted to the Stradivarius family, for which the museum of Cremona has lent all its material. There will also be a collection of stringed instrument bibliography.

RAYMOND HALL.

Vienna Opera to Break Tradition

(*Continued from page 5*)

new work complete in itself. It would not be a bad idea to treat some of Bruckner's Adagios this way, say those from the eighth and ninth symphonies. Reger's Romantic Suite, op. 125, closed the program.

KLEIBER CONDUCTS VIENNA PHILHARMONIC

It is true that interest in modern music is awakening in ultra-conservative Vienna, but after all has been said and done, nothing can pack a house so tightly as a strictly classical concert of the Vienna Philharmonic. When this organization plays anything from Haydn to Schubert inclusive, you think of a sea shore stone, washed round by centuries, or, if you have a materialistic turn of mind, of a well-seasoned pipe: smooth, soft and mellow. Erich Kleiber scored a triumph this time with Weber's overture to Preciosa, Schubert's rarely heard third symphony, and Beethoven's seventh. When indicating *sforzati* he looks as if he were chopping wood, but they sound unusually brilliant and completely free from harshness. The enthusiasm after the slow movements of both symphonies was so tense that it almost exploded into applause. But the explosion was smothered both times by a violent "shhh!", and the Viennese tradition of refraining from applause between the movements was preserved. But after all was over, the ovations knew no bounds.

The Vienna Philharmonic, under Clemens Krauss, played a new work by Franz Schmidt, a twentieth-century classicist who follows the forms of Bachian times and clothes them in a pretty well defined idiom of his own plus masterful instrumentation. This time it was a Chaconne in the form of a symphony, i. e., consisting of divisions which correspond to the movements of a symphony. A sort of enlargement on Brahms, who did a similar thing in his fourth symphony, though he limited his Passacaglia to one movement. Schmidt's work is earnest and compact. It possesses a few glorious climaxes, although their instrumentation rather smacks of the organ. The Chaconne was, in fact, originally composed for the organ. A perfect presentation of Beethoven's first symphony followed, and Strauss' Sinfonia Domestica with a rather hurried Fugue (so that the sixteenth notes in the horns stuck out like needles) provided the climax of the concert.

POLDI TAKES THE PRIZE

Ernst Hoffman, a conductor who recently appeared in Berlin and Munich, has now been heard in Vienna. He gave a vigorous presentation of Tschaikowsky's Romeo and Juliet, and accompanied Poldi Mildner in the same composer's piano concerto. This work has been performed four times this season by four different pianists, including Ignaz Friedman. As far as pure thrills are concerned, Poldi walks away with the prize. The tremendous swing of youth, which carries her away to the point of putting the conductor out of tempo, and her octave passages, which make even the phlegmatic bassoonists stretch their necks to see better, more than atone for an occasional wrong note and shifted syncopation.

Jascha Heifetz came to Vienna once more and told many interesting things to the gentlemen of the press, among them that he went round the world once again, the fourth time since he began to lead a gypsy life, as he puts it. He expressed his critical view of the false treatment of infant prodigies, which turns geniuses into musicians of average ability. Then he expressed regret that in his perpetual wanderings he does not get a chance to hear great violinists. He would like to hear Hubermann and Kreisler once again and prophesies a brilliant future for "little" Yehudi Menuhin. At his concert he drew enthusiasm by his superior rendering of Brahms' D minor sonata, Bach's Chaconne, and the Paganini concerto.

The German-American violinist Florizel von Reuter, who is now the head of the violin department at the State Academy (the successor to Sevcik) included in his program the Spanish Rhapsody of Ravel and the Military Sonata of Paganini (dedicated to Napoleon) for the G string alone. Both works (in Reuter's own arrangement) were heard for the first time in Vienna.

As for the noble keyboard art, two recitals attracted me by their originality more than by anything else. One was a deferential tribute to Brahms—an all-Brahms program by Paul Emmerich; the other was a very lengthy recital by the Russian pianist Frederic Ogouse, who played pieces by Prokofieff (Chose en soi), Gortchakov (Letters to myself) and Koeniger for the first time in Vienna.

Outside the scope of official concerts, an interesting evening was given by the Lutenists, a musico-historical society aiming to preserve the music and instruments of the olden days. They met in their new headquarters of the Figaro Kammersäle, where Mozart used to teach young princesses to play. The leader, Prof. Richard Schmid, lectured on music in Vienna in 1800, and music of that period was played.

On Listening-In

(*Continued from page 6*)

and Mood clear. Again, notice the inflections of tone used by the performer, his inflections or curves of tone-degree and quality, of duration, and of time; try to feel his rubatos and his rigidities of tempo; and thus in the end realize the mood he is trying to convey to you, the meaning—the beauty of it all, if it be worthy the name of music.

Finally, the best way to learn to listen profitably, and thus fully to enjoy music, is to acquire some measure of personal self-expression. However humble your personal achievements, they create an intimate familiarity and understanding not to be gained in any other way.

Listen to music all you can, but also try to make music yourself, and if for no better reason than to be able to profit more from your radio.

CONCERT PROMOTION

On Prospect Lists and How to Compile Them

By F. C. SCHANG

FORTUNATE is the lady concert manager whose duties are performed in the interests of a music club of which she may be an officer. For she already has in her possession the nucleus of that prime business asset, a list of customers. The names and addresses of fellow club members comprise the cream of concert buyers in her community, one hundred per cent. eligible to receive literature worthy of a three-cent stamp.

F. C. SCHANG

In embarking on any business enterprise, the first task must be to secure such a list of customers. The rule to be observed and the policy to guide the concert manager in compiling such a list is, *A small list of live buyers is better than a large list of miscellaneous names.*

Let us assume for the moment that the manager in question is the one mentioned above, who starts with a nucleus of her club members, which may comprise 500. The hall in which her concerts are given seats 1,500. She therefore has 1,000 seats to sell to the general public, presuming that each club member takes only one. Her first attempt must be to secure other lists, either by outright purchase or by barter. Should there be an orchestral or opera association in the city in question, the list of subscribers to these organizations are logical additions to her own, and she should not hesitate to offer her own list in exchange for these. Upon receipt of same, the lists should be immediately compared, as doubtless there would be a large number of duplications.

Other sources for obtaining names are the following:

(1) List of all customers and inquirers for tickets. Wherever the ticket sale may take place, the party in charge of said sale must be instructed to get the correct names and addresses of all actual buyers and inquirers.

2. List of active singing organizations, such as church choirs and male choruses.

3. Music teachers and students. A careful canvass must be made of all professional musicians in the community and from them lists of their students obtained. The teachers will probably be listed in the commercial section of the local telephone book and the names of their students may be obtained in various ways, the most effective being through an offer of special reduced rates to said students.

4. Teachers other than music teachers. A list of teachers in the grade and high schools may be obtained from the Board of Education or the mayor and represents an excellent list of prospects, as these people are of superior intelligence, have easy hours and a fixed and steady income and are known to be regular concert patrons. Should the town include also private schools, colleges, normal schools or other educational institutions, lists of the faculty of said schools are recommended.

5. Owners of musical instruments:
   a. pianos
   b. string instruments.

6. Buyers of high class records and sheet music.

(Lists 5 and 6 can doubtless be had for the asking from the local music store.)

7. List of prominent hostesses and social leaders. If there is a junior league in the city in question or a social register, such list may be compiled therefrom. Should there be a social weekly published, the list of its subscribers can be obtained by purchase or barter. Failing such sources, a careful watch of the social columns in the daily papers, keeping track of the active hostesses, ladies who are entertaining, giving bridge parties, visiting other cities, etc., may be compiled in this fashion.

8. Civic leaders

a. List of the city departmental heads.

b. Officers of all civic organizations such as Rotary, Kiwanis, Lions and Chamber of Commerce. This is a small division and these names may not comprise music lovers, but such persons often make it a rule to patronize public functions for the political effect such attendance may have on their own careers.

The professional local manager who operates independent of a music club or school or other institution for music giving, and does not have the initial nucleus for his list, may compile his list from the above, but should make a determined effort to secure a list of the music club membership, if such is at all possible.

Now, if the local manager is operating in a very small community, not having many of

(*Continued on page 22*)

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London Concerts Include Novelties

(Continued from page 5)

certo performance as follows: "The conductor seemed to have one tempo, and the soloist another. I liked the conductor's best." Not that Malcolm Sargent, that experienced hand at accompanying, failed to follow his soloist most adroitly, but I felt that if the "tempo" had been his, I would have liked it better. Conductors, being used to beating "time," are more apt to see some sense in keeping it steady. But pianists playing Chopin—well!

The popular notion seems to be that whenever Chopin takes hold of a *cantabile* melody he goes into an amorous swoon. And when he breaks his theme up into curves and arabesques he floats about rhythmless until he gets back to where it is "straight" melody again. Chopin's music mostly appears to consist of two kinds of material: bone and cartilage; and the cartilage is made of runny gum. Yet in reality it is all very straightforward; and in this concerto of all things Chopin is as classical as Beethoven, and a lot more "regular." When he is irregular, introduces odd-measured phrases or suspended rhythms, the listener is not given a chance to feel it; because the epileptic pace of the pianist has revived his sense of the pulse.

That is what people are pleased to call "poetic." Cortót is a "poetic" pianist (which does not prevent him from playing wrong notes). What he plays right he plays beautifully: with a tone that softens your heart. He reaped an ovation such as is reserved only for the elect. Also he played César Franck's Symphonic Variations with complete mastery and much charm.

A Mozart Near-Novelty

The other concerto "novelty," Mozart's B flat major, is worthy of note because it is one of those unaccountable cases of the neglect of masterpieces. Mozart wrote it in 1791, eleven months before he died. It is, therefore, of the same maturity as the Requiem and The Magic Flute. But its texture is of such utter transparency as to mislead people into thinking it juvenile. In reality it represents the last clarification, or simplification (not simplicity) of the Mozartean essence. The themes are negligible; their transfiguration and the spirituality which animates the whole texture is the last word of musical *raffinement*. Schnabel and the London Philharmonic presented the work simply, without the slightest attempt at aggrandizement, thus showing every minute part to be an organic particle of the whole—a perfect thing. And the youthful audience simply went wild.

Sargent, who conducted both these concerts, has gone classical in recent weeks; his Brahms fourth symphony almost achieved the noble dignity which is its element. He also revived Handel's Israel in Egypt with the Royal Choral Society, considerably cut and refurbished for modern ears. This was counted as one of the brighter entertainments in Queen Victoria's spacious days; and old-timers still wax lyrical about Albani leading the pacan of victory. The chorus still seems to like it, but the modern audience prefers a football commentary on the radio. Noël Eadie and Frank Titterton stood out among the soloists, and not only because they have the highest voices.

Carrots, Parsnips and Sugar Lumps

Weingartner, who came to conduct the sixth concert of the London Symphony, gave us more classics—Beethoven and Brahms—in immaculately classical presentations, unbending but slightly in Berlioz' Carnaval Romain. Beecham, on the other hand, has been having a fling with French romanticism, treating the musty G minor symphony of Lalo as though it were really a masterpiece instead of a piece of deftly arranged drapery. He also gave us a brilliant reading of Strauss' Don Quixote with a promising young cellist, Anthony Pini, his "first" in the orchestra, as soloist. And the unaccountable Sibelius "rage" continues unabated.

Beecham's Sunday afternoon concerts, by the way, have been drawing smaller and smaller houses. When you consider the thousands that used to troop to the Albert Hall to hear "celebrities" on a Sunday afternoon, this falling-off makes you melancholy. And if one remembers the popularity of Sir Henry Wood's recent "Proms," it makes him think. The orchestra is excellent; Sir Thomas is at his best. Maybe a few more authentic classics—say one a Sunday—would do the trick. The donkey likes his carrots; why insist on parsnips? Rossini's little overture to La Scala di Seta last Sunday was a sugar lump—everybody liked it and turned it over on his tongue.

Architects Should Study Music

When the B. B. C.'s new Broadcasting House was projected, its concert hall was designed to hold the full orchestra, plus an audience. When it was finished it was found that the orchestra would fill stage and floor without having elbow room to play. The architect knew how much room was needed for one hundred chairs with people in them, but he had forgotten about instruments and stands. So the orchestra, instead of having a home, has to play (and rehearse) in a converted shed on the river front. Morai: architects should attend children's concerts when young.

But now, with the B. B. C.'s chamber concerts, the hall has found its *raison d'être*. The new year's series was opened with a seance by the Pro Arte Quartet, playing Haydn, Mozart and Ravel with remarkable devotion; and the Italian Trio (Casella, Poltronieri, Bonucci) has played classical German and modern Italian music on two occasions with refinement and zest.

Conductor-Composers, and Vice Versa

Elena Gerhardt, the newly-wed, has been here to regale an audience with a Hugo Wolf recital, and Tilly Koenen, veteran Dutch contralto, has sung a whole evening of Weingartner songs. Mme. Gerhardt was in her best voice and had picked one splendid program; Miss Koenen had the composer at the piano. There are composers-conductors and vice versa; Weingartner belongs to the latter category. Which reminds me of a nasty crack made by a famous composer-conductor when he was invited to go to the U. S. A. to conduct. The fee was not attractive enough so after thinking silently for a moment, he said: "Here is a way out of your difficulty. Take Weingartner, he composes too."

Concert Promotion

(Continued from page 21)

the above sources, or if the number of names derived from the above sources is not sufficiently numerous, he is perhaps justified in making a less specific and wider appeal to discover the names and addresses of all possible clients. For such a party, the best source is the latest edition of the telephone book. Let him engage a girl to go through his own town and all towns within twenty-five miles and copy out every name after which the significant letter "r" appears (r for residence). This list may be considered a fair experimental one to which several pieces of direct mail may be addressed with a view to discovering those to whom concerts appeal. In the early stages of preparing the list, it may even be wise to send a reply card on which the addressee is asked to indicate whether or not he wishes to receive forthcoming announcements.

It must always be borne in mind that there is a terrific mortality and mutability in a mailing list. People die and move away. They get married and change their names; they are no longer "Miss," they become "Mrs." It is to be expected in any list of size that there will be a 20 per cent. change per annum. The summer is an excellent time to revise lists and bring them up to date.

Care must be taken not only that the addresses are correct, but that the names are properly spelled, that the proper initials are prefixed and above all that the proper social titles are given. A letter addressed to "Mrs." who may be a "Miss" immediately creates reaction unfavorable to the message. The Mr. Smythe who receives a letter addressed to Mr. Smith is annoyed before he opens it.

An effective and practical means of checking a mailing list periodically is the telephone book, which is usually issued twice annually. The care with which this directory is compiled, and its high degree of accuracy, are well known.

A recommendation is in order here on the form in which a list should be kept. The best form is undoubtedly the card file, with one card for each name. On such cards may be recorded purchases of tickets, ticket locations and queries. The card should be larger than a post card so that it is easily fitted in a typewriter, and can last as a record for a number of years. On these cards may also be tabulated special interests of the buyer for singers, instrumentalists, orchestras, choruses, operas, stage attractions, lecturers. The cards may be tabbed with colored markers so that if a special piece of mailing is wanted to direct exclusively to buyers who have shown a preference for piano playing, same is readily at hand.

The ideal list is characterized by the following features:

a. It includes only actual prospects.
b. It includes all prospects within twenty-five miles or more of the concert hall.
c. It is up to date and so maintained.
d. The names, initials and social prefixes and addresses are accurate.
e. It is free from duplication.
f. It is tabbed to show the addressee's musical preferences.

Cleveland Institute of Music Notes

CLEVELAND, O.—A program of modern music was given on February 15 by faculty members of the Cleveland Institute of Music. The Cleveland Institute of Music Quartet (whose members are Maurice Hewitt, first violin; Margaret Wright Randall, second violin; Homer Schmitt, viola; Edward Buck, cello), played a quartet of Darius Milhaud for the first time in the city. Ruth Edward, pianist, offered the second piano sonata of Alexander Tansman, also a first performance in Cleveland. Charles Massinger, tenor, presented songs by Respighi, Honegger, Saminsky and Krenek, and an aria from Stravinsky's Oedipus Rex. The institute is planning to present a second program of modern music in May.

Ethel de Gomez, pupil of Beryl Rubinstein, director of the institute, gave her second recital in the artist diploma course on February 17, playing Bach's English Suite in G minor, Haydn's sonata in E flat, Franck's prelude, chorale and fugue, and three Debussy numbers. On the same date, Alfred Howell spoke in the comparative arts course on Eighteenth Century English Portrait and Landscape Painters.

Ruth Edwards, of the piano faculty, gave a lecture-recital of the compositions of Beryl Rubinstein at the Cleveland Museum of Art on February 11. Seventeen children performed the pieces. The following day, Arthur Loesser, pianist, gave a lecture-recital on Johannes Brahms at Western Reserve Academy, Hudson, O. February 24, Denoe Leedy of the piano department spoke in the comparative arts course on Philip Emanuel Bach and the Development of the Sonata Form.

Maganini Programs Royalty and Contemporaries

The program which Quinto Maganini has assembled for the season's final concert of the Sinfonietta of New York at Town Hall on March 1 is royal entertainment in the literal sense, inasmuch as the first half is made up entirely from compositions of kingly musicians. The monarchs include Leopold I of the Holy Roman Empire, who flourished between 1685 and 1705 and wrote among other things a Gloria; Louis XIII of France, who contributes an Air; Gesualdo, Prince of Venosa, most famous of madrigalists, one of whose madrigals will be played; and Henry VIII of England, whose Passetyme in Goode Company has been transcribed for orchestra by Mr. Maganini. Three queens also are represented—Marie Antoinette of France; Louise, Queen of Prussia (still living); and Hortense Beauharnais, stepdaughter of Napoleon I, mother of Napoleon III and Queen of Holland, all of whose compositions are to be sung by Helen Marshall, young American soprano. Haydn's symphony in B flat, called La Reine de France because it was written for Marie Antoinette, closes the first half. The second part is devoted to the compositions of contemporary Americans—fantasy for piano and wind instruments by Roy Harris; soliloquy for flute and strings by Bernard Rogers; fugue for five wind instruments by D. G. Mason; Africa, Land of Romance by William Grant Still; rhapsody for piano, clarinet and strings by Joseph Wagner; scherzo by Henry Cowell; Deep Forest by Mabel Daniels; and Cuban Rhapsody by Mr. Maganini.

Elwyn and O'Steen to Give Recital

Robert Elwyn, tenor and Alton O'Steen, pianist, members of the music education staff at Teachers College, Columbia University, are giving a recital on February 27 in Milbank Chapel, Teachers College, under the sponsorship of Beta Gamma Chapter, Phi Mu Alpha, national musical fraternity. March 3, Mr. Elwyn and Mr. O'Steen are to be presented in Montevallo, Ala., in the regular concert series of the school of music of Alabama College.

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MUSICALES

Jeritza, Rossi, Sukoenig Appear

The first in a series of concerts at the Park Avenue Synagogue, New York, under the direction of Clara Dellar was held on February 16. Maria Jeritza, soprano, Martino Rossi, baritone and Sidney Sukoenig, pianist, were the artists presented, together with the Nathan Ensemble Concertante.

Mr. Sukoenig opened proceedings with a fine performance of Chopin's B minor sonata, revealing his technical mastery and interpretative ability in true musicianly style. Liszt's arrangement of Schubert's Hark, Hark the Lark; the difficult Liszt-Busoni Paganini Etude in E flat and a Chopin nocturne, all played in masterly fashion, completed his contributions. Mr. Rossi was heard in two diversified groups which included numbers by Handel, Scarlatti, Mozart's Se Vuol Ballare (animated, characteristic and beautifully sung), Cimara's Stornello, Quilter's The Crimson Petal and MacFadden's Internos (which earned for him a rousing encore) and the monologue from Andrea Chénier—also encored.

Mme. Jeritza, splendidly gowned, sang Wagner's Dich, theure Halle and the Pace, Pace aria from Verdi's Forza del Destino. She was in superb voice and disclosed her usual gorgeous range of tone color. At the insistence of the audience, she added to the printed list Rasbach's Trees and Beach's The Year's at the Spring, in which her artistry and magnetic personality called forth spontaneous and tumultuous applause. The Nathan ensemble played numbers by Mozart, Haydn, and the sonata by Handel for two violins and piano. Edwin McArthur and Paul Eisler were efficient accompanists. O.

* * *

Elizabeth Hipple Wins Success

Elizabeth Hipple, young Philadelphia pianist, gave a concert on February 16 in the concert hall of the Panhellenic Hotel, New York. Her program was calculated to show her gifts to the best advantage. Mozart's sonata in G was played with grace and fluency. In contrast was the Bach organ fantasy and fugue in G minor, arranged for piano by Liszt. It was played with broad conception and colorful polyphonic treatment. No less telling was the young pianist's performance of a Ballade of Brahms and the difficult Paganini-Brahms Variations.

Six new compositions by Alberto Jonás were given a first hearing in New York. Evocation is dramatic; the Humoresque-Intermezzo, quaintly piquant; the Nocturne and the Chant du Soir, appealingly melodic, and the Spanish concert waltz and the Marche Militaire No. 3 have brilliancy. Spontaneous applause greeted their performance. The program ended with a stirring projection of Liszt's St. Francis Walking on the Waves. Many encores had to be added. B. S.

* * *

Nevada Van der Veer in Recital

Nevada Van der Veer, contralto, gave a program on February 11 at the New York studio of Percy Rector Stephens. She sang two numbers by Pergolesi, a Brahms group, Weiche, Wotan, Weiche by Wagner, four songs by Arnold Bax and five by Erich Wolff. Mme. Van der Veer was in excellent voice and gave liberally of her vocal and interpretative endowments. She is a sterling artist, whose voice lends itself to many phases of expression, and her diction and delivery, especially in German songs, are exemplary. Stewart Wille furnished expert accompaniments, and a large audience showed cordial appreciation of the contralto's offerings. M. L. S.

* * *

Elijah at Union Theological Seminary

The School of Sacred Music of Union Theological Seminary, New York, has as director Dr. Clarence Dickinson, under whom activities relating to church music have developed. Some weeks ago students of both sexes conducted the chorus and played the organ there, and on February 15 the oratorio Elijah (Mendelssohn) was similarly presented, thirteen young student-conductors (both sexes) and ten organists sharing the presentation. Soloists were Ruth Shaffner, soprano, Viola Silva, alto, Harold Haugh, tenor and Theodore Webb, bass, with a chorus of thirty mixed voices.

Inasmuch as the entire work revolved around the conductors, their names are given first, namely, Charles Fletcher Black, Beulah Lindgren, Harold Frantz, Melvin L. Gallagher, Eunice Kettering, Agnes K. McLean, Kathryn Shaner, Louise Hurd, Raymond Moreman, Gladys Grindeland, Kenneth Smith, Marion J. Clayton and Frederic Miller. These men and women showed a grasp and achievement of the duties of a conductor in remarkable degree, for the choruses were among the most notable features of the evening. Working with them as organists were R. Cochrane Penick, Mr. Frantz, Mr. Moreman, Mr. Black, Miss Kettering, Miss Clayton, Mr. Miller, Miss Grindeland and Ruth Bampton. These played with real understanding of chorus accompaniment and sympathy with the singers. All mentioned are candidates for the degree of Master of Sacred Music.

Dr. Dickinson took no active part during the performance of the work; behind it, however, lay his own individual instruction and guidance. There was no hint of amateurishness, everyone entering into the spirit of a dignified, worthy performance throughout. The name part, Elijah, was sustained by Theodore Webb with sincerity, reaching dramatic sonority in O Thou Who Makest, and Lord, My God, and Lord God of Abraham. Miss Shaffner's bright soprano voice sparkled in Hear Ye, Israel, and her duet with Mr. Webb, What Have I to Do with Thee, was most effective. Miss Silva's steadfastness and dignity were commendable, especially in O Rest in the Lord. Mr. Haugh's clear and tenor voice upheld tradition in If with All Your Hearts, clear enunciation and expression marking all he sang. The trio, Lift Thine Eyes, the various recitatives, the organ interludes, all combined to form an excellent ensemble, and the large audience showed their appreciation by hushed attention. F. W. R.

* * *

Adler-Selva Artists in Concert

Johannes Adler-Selva presented a group of his pupils in an interesting and well arranged program at his New York studios on February 18. Prof. Adler-Selva introduced each of the artists in his inimitable manner and created a spirit of good fellowship which made the evening of music thoroughly enjoyable. Those heard were Lottie Maydock, Elsie Weiss and Lillian Gast, sopranos; Claire Hess, mezzo-soprano; Gustavo Carrasco and Michael Zetkin, tenors, and Sidney Semel and Selmar Molarsky, baritones.

While some were more experienced than others in the art of singing and in public appearance, all of the singers gave ample evidence of excellent training in all the phases of voice production and in the interpretation of the music presented. Musicianship was shown in the singing of selections from grand and light opera and in the performance of oratorio music. There was temperament expressed in the performance of Spanish and Russian songs, while the German Lieder was sung with sincere appreciation. Among the compositions of American composers represented were Lily Strickland and Charles Wakefield Cadman. Mrs. Selva presided at the piano and furnished sympathetic accompaniments. G. N.

* * *

Virginia and Mary Drane Play at The Barbizon

Virginia and Mary Drane, violinists, with Theodore Saidenberg at the piano, gave a recital on February 14 at The Barbizon, New York. Their program listed music by Handel, Bach, Ysaye, Sinding, Ries and Sarasate. The two violinists showed excellent technic and their playing was colored with imagination and temperament. Mr. Saidenberg is an exemplary young accompanist, restricting his own considerable talents to the creation of a tonal background. J. S.

* * *

Deck-Haigh Program

Ida Deck and Andrew Haigh were heard in a recital of music for two pianos at The Barbizon, New York, on February 19, which, in the program presented and the manner of presentation, gave the listener the impression of art being served by two sincere, capable musicians. The list of pieces—Schumann's Andante and Variations, Rachmaninoff's second suite, Haigh's Bourree, Pastorale and Valse, and numbers by Bax and Infante, were calculated to please a discriminating audience and were performed with an artistry in which technical display had no part, although both pianists are well equipped in digital dexterity. The loveliness of the Schumann number, the stirring rhythmic impulses in Rachmaninoff's prelude and the graceful measures in his valse were all played with sensitive expression, nuance and color. Mr. Haigh's compositions are scholarly and effective and not in the ultra-modern mold. He speaks without striving to be original in harmonic dissonances, and worthwhile compositions are the result. B.

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Glasgow Weekly Herald
His reading of Tschaikowsky No. 5 was one of the finest I have ever heard. It is indeed not too much to predict that some day he will occupy the place amongst British conductors that Sir Thomas Beecham occupies today.

Glasgow Bulletin
New life in Scottish Orchestra. Barbirolli proved he could give us Wagner and Sibelius with fine breadth, and also provide the right daintiness in Mendelssohn's Midsummer Night's Dream. Barbirolli and the orchestra got a great ovation at the close.

Glasgow Evening Times
Best concert of the season. One saw how much the rendering of Brahms' No. 2 owed to his keenness and determination to find an adequate solution of every problem presented by the composer. The reading, like that of Toscanini, was notable for its musicality.

Glasgow Herald
Mr. Barbirolli gave us the best performance of Schubert's Unfinished Symphony that we have heard at these concerts for many years. The whole symphony was most affectionately handled and the performance was a fine example of sensitive artistry in conducting and playing.

Edinburgh Despatch
In Liszt's Hungarian Rhapsody in F, Mr. Barbirolli gave himself up to the wild spirit of Liszt's exuberance and carried orchestra and audience with him to a climax of breathless delight. There was a great demonstration at the conclusion of the concert.

Manchester Guardian
There resulted a performance of César Franck's Symphony which in power, splendour and flexibility went beyond any previous interpretation we have heard. Last night's performance will long be memorable.

Manchester Evening Chronicle
Guest's Triumph. Mr. Barbirolli gave us what will possibly be one of the best concerts of the season.

Address: Royal Opera House, Covent Garden
London, W. C. 1.

PROGRAM BUILDING IMPOSES RESPONSIBILITIES OF THE SHOWMAN UPON THE RADIO ADVERTISER

Commercial Broadcasts Fall Largely Into Three Groups With Constantly Varying Appeal—Commercial Value of Sustaining Program Still Debatable

By MILDRED CHETKIN

In these columns last week we discussed radio's development as an advertising medium and the considerable success it has achieved in this direction. The advertiser who, in apportioning his budget, sets aside a generous sum for broadcasting no longer entertains any doubts concerning its effectiveness. A long line of predecessors has explored its possibilities and established it as a medium which has its limitations, but which also has, much more richly, its virtues. And although these qualities are to a certain extent elastic, the advertiser knows by now the bounds within which he may move with safety.

The business of building a program, however, remains always new and always perplexing. Having bought his time on the air the sponsor must decide what to do with it, and the problem—however strongly its ultimate solution may seem to refute this fact—is one which is considered, reconsidered and subjected to endless experimentation. When an advertiser purchases space in a newspaper or magazine, he has no responsibility to the reader beyond making his copy attractive and interesting; the editorial matter which determines the value of the paper and the extent of its circulation lies outside his province. Radio advertising, however, saddles him with the two-fold task of selling his product and, at the same time, providing sufficiently diverting entertainment to draw an audience for his sales story.

Since the early days of broadcasting music has figured more prominently on radio schedules than any other form of entertainment, and, naturally, it is music which the advertiser has always considered as the first possibility in planning his program. In fact, until comparatively recently, the commercial broadcast offered practically nothing else. An orchestra, assisted, perhaps by a soloist or two chosen from the ranks of radio performers was the accepted pattern, and the results were, for a time, completely satisfactory. Programs of this type are still being given successfully and in a few cases the original units have been retained over a period of many years. The Clicquot Club Eskimos, under Harry Reser, and Rosario Bourdon's Cities Service Hour are notable examples of these straight musical broadcasts which had their origin when commercial broadcasts were new and which, with only a few minor changes and possibly an augmented personnel, have spanned the years of radio's phenomenally rapid growth.

In most cases, however, the sharp and steady increase in commercial hours bred an element of competition that carried with it the immediate necessity to find something new and distinctive. The constant reiteration of the stereotyped musical program was gradually stifling the interest of the listener, and the sponsor's sales reports told a correspondingly disturbing story. It was inevitable therefore that he should have turned to the established performers in the other fields of entertainment in order to attract new audiences.

STATIC

WOR celebrated its eleventh anniversary on February 22. A special program was presented which included all the highlights of the station's broadcasting history. . . . Helen Pickens was recently awarded a prize for a costume which she designed and made. Before heeding the call of the "mike" Helen spent a year in Paris studying dress designing. . . . Harold Stokes has set to music a poem written by Bob Brown, Chicago NBC announcer. And just to keep things in the family, Bob's wife, Mary Steele, is giving the song its first performance on the air. . . . Paul Specht's orchestra, which is heard frequently by radio, will play at the inaugural ball in Washington.

The effect of the "star" program, introduced at this point as the general cure-all for sliding sales, was immediate and altogether satisfactory. The acquisition of each new big name was attended by great blasts of publicity, the loudspeakers of a nation carried the memorable broadcasts and dealers began simultaneously to clear their shelves. The regular radio artist, lustreless by comparison, proved, except in a few instances, completely incapable of competing with the newcomers, and there followed a mad scramble for featured performers of the stage and screen around whom programs might be built.

Regarded purely as radio entertainment, these broadcasts are not always successful. In fact, were they deprived of the tinsel of the performer's personality they would, more often than not, be completely without value. Then, too, there are dangers which the advertiser has learned to avoid carefully in offering broadcasts of this type. By building a program around an important stage luminary and focusing the attention of the audience upon him, the sponsor may inadvertently force his product into the background, and unless he succeeds in linking the identity of the performer with the subject of his sales message in the consciousness of his listeners, he risks the chance of defeating his purpose. Nevertheless, the featured entertainer—and, for the moment, the comedian in particular—constitutes the most popular form of entertainment on the air today.

The prevailing mode of broadcasting, however, presents still another possibility to the sponsor in the dramatic or comic sketch which preserves its continuity from one program to the next. It was the remarkable success of the Amos 'n' Andy serial, of course, that demonstrated the listener's receptiveness to broadcasts of this kind, and time has proved that for sustained appeal the serial sketch has no rival. Audiences will remain faithful for years to the characters of their favorite radio stories and the common concern which listeners throughout the country have for their welfare might very well be as potent an agent for national unity as the most stirring exhortations of the statesman.

These, roughly, are the three classifications within which the majority of radio programs fall, and since their popularity has been definitely established, it is along these lines that the average sponsor constructs his plans. With only a few exceptions he acts upon the advice and through the medium of the advertising agency. The more important of these organizations have radio departments that are completely equipped to prepare programs and frequently accomplish this without resorting to the facilities of the broadcasting companies.

It is for the most part in an advisory capacity that the members of the station's production staff operate when the account is acquired through the channel of a large agency. They are quick to detect weaknesses or "sour" spots in a broadcast, and not infrequently the program which emerges finally is vastly different from the agency's original draft. These changes are always effected with the greatest tact and diplomacy and, whenever possible, without the knowledge of the sponsor whose faith in his agency must, at any cost, remain staunch and unbroken.

That the sustaining program is only rarely taken over by a sponsor is due in a large measure to precisely this circumstance. Agencies will choose almost invariably to build a new program with its attendant risk of failure rather than admit to their clients that one already being broadcast with obvious success will do as well.

The commercial possibilities of the sustaining program provide an interesting field for speculation. The broadcaster is always eager, of course, to sell his popular sustaining hours, but their value to a sponsor cannot be determined definitely until they have actually been presented as commercial programs for some length of time. The obvious advantage for the advertiser lies in the fact that he has an audience ready for him. The gradual building-up of listener interest has already been accomplished and his first sales talk reaches a far greater number of homes than would normally be tuned in to a new program.

On the other hand, the reaction of the listener is altogether unpredictable. Manufacturers have frequently incurred disastrous results by modifying even to a slight degree the package of their products. A purchaser whose favorite toothpaste, for example, has for years been sold in a plain red box, will immediately become suspicious when a white band appears around the border, and although the product remains identical, he is likely to turn to another brand. Something of this resentment frequently occurs when a sponsor, taking over a sustaining program, effects minor and obviously necessary changes in its form.

There is a theory, too, that after a sustaining program has served on the air for a certain length of time its commercial value decreases. However, the classic example that the broadcaster may always offer in rebuttal is the Rise of the Goldbergs serial, which struggled along for more than a year before a sponsor could be found. Now it provides reenforcement for Pepsodent's Amos 'n' Andy period, and is rated among the leading programs on the air.

Apparently there is no class of commercial enterprise to whose requirements radio could not be adapted as an advertising medium, and while there are products which have not yet reached the air, they will, in all probability, make their appearance with the return to normal economic conditions. At present, manufacturers of foods and food beverages are radio's most extensive users, with drugs and toilet goods following.

It is significant that one of the most important banking magazines recently published a series of three articles presenting the arguments for and against radio advertising with conclusions drawn definitely in its favor. We may assume from this that financial institutions are seriously contemplating broadcast campaigns, and with their arrival on the scene there will remain few fields which radio advertising has not invaded.

* * *

Details Completed for Inaugural Broadcast

Elaborate arrangements have been made by the major broadcasters for covering the

ON THE AIR

J. ALDEN EDKINS, bass-baritone, is heard every Sunday on the Roxy Hour from Radio City. (Photo by Harold Stein.)

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Phone Oakwood 0957

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Baritone—NBC Artist 1930-31
Address 1248 E. 9th St., Cleveland, Ohio

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STAGE — RADIO
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HARALD HANSEN
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Ferde Grofé

inauguration ceremonies in Washington, D. C., on March 4.

Columbia plans to broadcast from the air, the ground and the subterranean passages of the Capitol. The announcing staff, headed by Ted Husing, will describe the ceremonies, beginning with the arrival of the President-elect at Washington Union Station. The events include the journey to the Capitol, the Vice-Presidential inauguration, the Presidential inauguration, a musical interlude by the United States Service Bands, the parade, and the Inaugural Ball. Short-wave pick-up points and portable transmitters will be used for the air broadcasts and interviews. Edwin C. Hill, H. V. Kaltenborn and Frederic William Wile are to comprise the staff of commentators.

William Hard, Floyd Gibbons, David Lawrence and Charles Francis Coe will be among those describing the Washington scenes for NBC audiences, in addition to the regular staff of announcers headed by Graham McNamee. Six short-wave mobile transmitters will facilitate the broadcast of events.

WINS will also be on the air with a broadcast from a dirigible and talks by noted personalities and correspondents.

* * *

Schelling as Soloist in Children's Concert Broadcast

Ernest Schelling will be heard in the dual role of conductor and soloist during the broadcast over WABC of the New York Philharmonic-Symphony's Children's Concert. Mr. Schelling will play the Chopin concerto in F minor, and will conduct the orchestra in a group of selections including his own Lullaby and War March from the orchestral suite, Morocco. John Powell's Natchez on the Hill, a descriptive composition based on plantation themes and folk songs of the South, is also to be heard at this time.

RADIO IMPRESSIONS OF A WEEK

The Wagner anniversary inspired several excellent broadcasts last week, and momentarily at least eclipsed the current Brahms celebration. The most ambitious of these programs was heard from the WOR microphones on Monday evening. Leonard Liebling, as master of ceremonies, spoke with broad knowledge of the composer and his work and established a tone of pleasant informality that prevented the broadcast from becoming the sombre and pedestrian affair that these celebrations so often are. The soloists were Paul Althouse and Jeannette Vreeland, who substituted for Elsa Alsen. Both artists gave impressive performances, Althouse in the stirring Song of the Sword from Siegfried and Miss Vreeland singing the Liebestod from Tristan and Isolde. Vera Brodsky and Harold Triggs played, with their customary skill, a two-piano arrangement of the Ride of the Valkyrie. During the course of the program Mr. Liebling read a cablegram from Frau Winifred Wagner and introduced the German consul in New York. George Shackley directed the orchestra. . . . NBC's contribution to the occasion took the form of a concert under the direction of Walter Damrosch. Excerpts from Tristan and Isolde, Parsifal and Meistersinger were included on the program, a portion of which was relayed to Germany. . . . A broadcast inaugurating the new studios of WCAU in Philadelphia brought President Hoover's voice from the White House over the Columbia network. Mary Garden followed the President in a colorful performance of the Habanera from Carmen, and after the famous diva came Helen Kane, the boop-a-dooping songbird, who demanded hoarsely at the end of each of her copious stanzas, "Ain't that the way it goes?" We learned that among the unusual features of the new structure are the elaborate private laboratory and workshop that have been provided for Leopold Stokowski, and the hundred-foot glass tower which, when lit by banks of mercury vapor lamps, casts a blue glow into the skyline for twenty-five miles. . . . Lily Pons' exquisite voice was carried over the NBC microphones twice during the week end: in a highly successful broadcast of Bellini's La Sonnambula from the Metropolitan Saturday afternoon, and on the General Electric program heard over WEAF the following evening. During the latter broadcast her selections included Bishop's Lo, Here the Gentle Lark, Saint-Saëns' Swan, the Lullaby from Godard's Jocelyn and Caro Nome from Rigoletto. Probably nothing can be written of Miss Pons' art that has not been said many times before. One can only add that it lends itself admirably to broadcasting. . . . Continuing her Brahms recitals over WOR, Hortense Monath gave a facile and sensitive performance of thirteen of the waltzes. . . . The weekly programs of George Earle's orchestra over WABC are unusually diverting. By dividing the orchestra into solo groups Mr. Earle achieves subtle effects that are a refreshing departure from the customary radio performances of light music. . . . John McCormack was the subject of Edwin C. Hill's Inside Story broadcast over the Columbia network. The Irish tenor's songs and Nathaniel Shilkret's original orchestral backgrounds combined to make this a program of exceptional dictinction. . . . Elsa Hilger was the gifted young soloist in Dvorák's formidable and rarely heard concerto for cello during the program of the Manhattan Symphony Orchestra, broadcast by WOR. The orchestra, under Eugene Plotnikoff's direction, played Tschaikowsky's Francesca da Rimini. . . . Fray and Braggiotti applied their talents to Debussy's Clair de Lune in a two-piano arrangement that preserved the vague, melting colors and tenuous lines of the composition with extraordinary success. Ravel's Bolero was another selection on a delightful program (WABC). . . . Donald Beltz, baritone, was numbered among the competent soloists who appeared with Harold Sanford's orchestra on the Two Seats in the Balcony broadcast over WEAF on Wednesday afternoon. Excerpts from operettas by Rudolph Friml comprised the major portion of this pleasant interlude. . . . During her second appearance of the season on the Five Star programs over WABC, Maria Jeritza sang an aria from Cavalleria Rusticana, In the Luxembourg Gardens, and selections from Kalman's Gypsy Princess. Her voice was rich and clear, and impressed us particularly on this occasion by its youthfulness and extreme flexibility. . . . The La Forge-Berúmen studios gave a WABC recital of exceptional interest, presenting Kathryn Newman, soprano, and Leonid Bolotin, violinist, as soloists. Miss Newman's selections included the Bird Song, Pastorale and Before the Crucifix, compositions of Mr. La Forge, and the Shepherd King by Mozart. Her voice has a pleasant quality and a wide range, and lent itself easily to the varying moods of her songs. Mr. Bolotin played a movement from Goldmark's violin concerto and the obbligato to Miss Newman's performance of César Franck's Panis Angelicus. Mr. La Forge provided the organ accompaniment in this selection. . . . Belle Forbes Cutter's program of songs included The Last Rose of Summer, Il Est Bon, Il Est Doux of Massenet and Kreisler's Old Refrain. She sang with grace and intelligence, her voice always vital and perfectly controlled (WABC). . . . Josef Lhevinne inaugurated the first in a series of piano recitals over WJZ on Thursday. With Frank Black's orchestra he gave a brilliant performance of the first movement of Tschaikowsky's concerto in B flat minor. It is regrettable that he does not appear earlier on the evening's schedule, for the majority of sets have been tuned out by 11:30. . . . Rex Sheridan's programs from the George Washington Hotel remain the brightest of the late afternoon offerings on the air. The young baritone gave a delightful interpretation to two songs from The Mikado, and applied the admirable lyric qualities of his voice to Little Brown Shoes by McLaughlin (WOR).

NETWORK OF NEWS

The program for the Curtis Symphony Orchestra on February 28 over the Columbia network, consists of Eine Kleine Nachtmusik by Mozart; the Liszt concerto for piano and orchestra, No. 2, in A, with Florence Frantz, graduate student of Isabelle Vengerova, as soloist; and the third movement of the Mendelssohn concerto for violin and orchestra in E minor, op. 64, with the entire first violin section of the orchestra playing the solo violin part.

* * *

Jacqueline Salomons, French violinist, played over WEAF on February 15.

* * *

Mildred Rose, CBS soprano, has been engaged as soloist for the performance of the Brahms Requiem which is to be given by the Hartford (Conn.) Oratorio Society in April.

* * *

Tito Guizar was featured on a recent broadcast of the Columbia Revue.

* * *

Dana S. Merriman, conductor of The Pilgrims and other groups, appeared as composer and director when he conducted the first performance of his own musical setting for Alan Seeger's poem I Have a Rendezvous with Death, during John Tasker Howard's Our American Music program, a weekly NBC presentation.

* * *

The Yankee Mixed Quartet has been assigned two weekly evening periods on the Yankee Network. The members of the group are Helen Barr, Mabel Pearson, George Wheeler and Walter Kidder.

* * *

A program which included various types of music was presented by George Earle, conductor of the Blue Coal Musical Revue, during the regular weekly Columbia broadcast.

* * *

Lois Townsley and Gerald Kunz have begun a series of piano and violin sonata recitals over WINS. Miss Townsley has made many concert appearances and has been on the air in her own program for several months, while Mr. Kunz has taught at the Eastman School of Music in Rochester, N. Y., and was also a member of the Kilbourn Quartet. This is their first appearance together on the air.

* * *

At his own request, George Hall has had the Columbia program department cut his broadcasting schedule to five weekly appearances. Formerly his orchestra was on the air eleven times a week.

* * *

Prior to the opening of the Mardi Gras in New Orleans, Eddy Brown dedicated his Master of the Bow program to the carnivals throughout the world and to some of the music which has been written about them. The WOR studio orchestra supported the violinist during the program.

* * *

The dedication of the new studios of WICC in the Chamber of Commerce Building in New Haven was broadcast over the Yankee Network. The station is used by the network as its New Haven and Bridgeport outlet. Henry Busse and his orchestra presented a special musical program.

* * *

WINS has a new Sunday afternoon feature in the organ hymn program offered by Florence Steele, contralto and Howard Clapp, organist.

* * *

Saida Knox, young contralto and the winner of the state finals in the Atwater Kent Auditions, made another appearance over WOR as soloist with the Perolé String Quartet.

* * *

Cello Moderne, a new composition for cello and orchestra, was given its first performance during the Andre Kostelanetz Presents CBS program. Lucien Schmit, former first cellist of the New York Symphony Orchestra and composer of the work, was the soloist. Other guest artists on the program included Mary Eastman, soprano, Evan Evans, baritone and Sam Prager, pianist, heard in George Gershwin's concerto No. 1.

* * *

The Revellers Quartet has been added to the Squibb's program, a weekly NBC feature. Frank Black, their arranger, has prepared a series of special arrangements of classical music for the quartet and orchestra. The members of the group are James Melton, Lewis James, Elliot Shaw and Wilfred Glenn.

* * *

The recital given by Carl Schaiowitz on February 11 over WINS marked his 125th program over that station. During these broadcasts the violinist has never repeated a selection which he had played on any previous broadcast in the series.

* * *

Augusto Brandt, associate conductor and violinist on the staff of WOR, has written an orchestral work called The Seagull's Farewell, and dedicated to the Choir Invisible. It was given its first performance recently.

* * *

Vincent Lopez was heard as piano soloist with his orchestra during one of his broadcasts over the NBC network. Johnny Morris and Arthur Beddoes shared the microphone as the vocal soloists.

* * *

William Bowers, Negro baritone, was selected to appear as soloist with the Little Symphony Orchestra under Philip James, in their February 4 WOR program. Beethoven's first symphony, Rimsky-Korsakoff's suite Tsar Saltan, and the overture to Fingal's Cave by Mendelssohn were the selections played by the orchestra.

* * *

Manlio Ovidio, baritone, and Materno Dreymüller, pianist-accompanist, gave the weekly La Forge-Berúmen musicale over the Columbia network on February 9.

RADIO PERSONALITIES

JULIAN ALTMAN

At the age of sixteen, Julian Altman has already built a reputation as a musician as well as an actor. In his school work he has also been an exceptional student, for he was graduated from high school when he was fifteen. Julian's early childhood was spent in Washington, D. C., where he first began to study the violin under C. E. Christiani. Later, in New York, he continued his work in music with Toscha Seidel and Hans Letz.

Five years ago he made his first radio appearance on the NBC Children's Hour (directed by Madge Tucker). He has appeared on many dramatic programs, both commercial and sustaining, and also played on the legitimate stage.

However, it is as a violinist that Julian has distinguished himself. He was awarded a fellowship in violin at the Juilliard Graduate School of Music in 1931, and also won the award at the Greater New York Music Week contest. With his sister Sylvia and Urban Intondi he is a member of the trio which was given first place in the same contest. Although Julian appears on programs on both networks, he is particularly proud of the Young Artists Trio program which is presented under his sister's direction every week over the WEAF-NBC chain.

Julian Altman has won several medals in athletic competitions, and is an unusually skillful photographer.

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NBC Artists Service, 711 Fifth Avenue, New York

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CONDUCTOR

New Recordings from Europe Garnish Recent Victor Lists

Albert Coates Directs More Russian Music—Tschaikowsky's Third Symphony and Moussorgsky's Night on the Bald Mountain—A Résumé of Smetana Discs

By RICHARD GILBERT

Albert Coates continues his laudable phonographic endeavors with recordings of more Russian music. The Slavic tonal fringe finds in this indefatigable conductor an authority of the first order. As has been pointed out before, Coates was one of the earliest microphone conductors. Since the liberating advent of electrical recording he has directed the London Symphony Orchestra—next to the Berlin State Opera band, the most prolific of recording organizations—in a multitude of registrations largely confined to Wagner music drama excerpts and splendid recordings of Borodin, Moussorgsky, Rimsky-Korsakoff, Glinka, Liadoff, Tschaikowsky and the moderns, Stravinsky and Prokofieff. Occasionally there is an excursion into German music, Bach or Strauss.

A glance at the London Symphony Orchestra recordings listed in the new Victor catalogue reveals a large number of Coates interpretations marked with the dagger which indicates "in preparation." Several of these, currently available, are Coates's recordings of Tschaikowsky's seldom heard third symphony; *hopak* from Moussorgsky's Fair at Sorotchinsk and the march—Cortege of Nobles—from Rimsky's opera Mlada; Moussorgsky's Night on the Bald Mountain; and an anonymous orchestration of Bach's organ toccata in F.

Regardless of the obvious qualities, impelling structure and resolute drive, inherent in the Bach toccata, the transcription recording (disc No. 11468)[1] may be dismissed with a few words. Although not labelled as such it is believed to be the work of Heinrich Esser (1818-1872), but at the present writing we have no means of substantiating this claim. Scored principally for the strings it becomes monotonous and achromatic; even the verve and animation which Coates undertakes to instil in it will not offset the dullness caused by the absence of contrasting wood winds and brasses. The recording is good.

Moussorgsky's racy *hopak* has been recorded before but never so effectively (No. 11443). It is coupled with the cortège from Rimsky-Korsakoff's Mlada which prescribes the usual orchestral rhetoric and is full of orthodox national color. The opera was written in collaboration with Cui, Borodin and Moussorgsky. Both pieces generate considerable volume; the recording is exceptionally vivid especially of the pompous brasses and martial drums which introduce the march. This march is labelled as a funeral one, which appellation seems hardly appropriate as it partakes of nothing particularly lugubrious—just a slow, deliberate procession serving splendidly for the sumptuous instrumental color.

Night on the Bald Mountain—in which the composer of Boris Godounoff tells the story or, rather, paints a picture of nocturnal thaumaturgy and occult incantation—is the most important recording in the present series (No. 11448). The best of Moussorgsky's genius went to his operas and songs but in this scherzo he has left at least one orchestral piece of the highest merit. He had begun work on it in the early days of his creative productivity but managed to keep the score around for purposes of revision until his death. Hence it is known as a posthumous composition. Rimsky, it is claimed, touched up the work. The conception and structure, however, are wholly Moussorgsky's. Simple and completely original devices narrate the macabre events of a certain witches' mountain — the Russian Brocken—where demons and the damned of mankind celebrate their revels to the Devil. In the program appended to the score Moussorgsky explains the course of the action; first there are "subterranean rumblings"; then the demons approach from all sides, followed at last by the great Black God, Tchernobog. Now commences the celebration of the Black Sabbath. The demons dance frenzied rounds which, at the end, are dispersed when they hear the ringing bell of a small church in the neighboring village. At this sign of the cross they are terrified and disappear as day breaks over Bald Mountain.

The color and beat of the music will appeal to young folks and the more portentous moments are not calculated to send them scurrying away in terror. Not even Moussorgsky could be that explicit.

Albert Coates has few peers in the publishing of this kind of music. His reading here is deft, exuberant, essentially fantastic. All the weird characteristics of Moussorgsky's febrile imagination are revealed with a fine sense of the dramatic. Finally, the orchestra outdoes itself, and the recorders have put the spirited playing in metaphonic form with unusual brilliancy.

The third symphony of Tschaikowsky has not been accorded the popularity given its three illustrous successors and, frankly, we are the losers for that. Neither has it been previously recorded. There is much in the work that is attractive—particularly in the brilliant orchestration. Not the least that can be said of it is its complete lack of subjective melancholia. The symphony belongs to the year 1875, in which Tschaikowsky wrote the Sérénade Mélancolique (for violin and piano). The Marche Slav followed. The third symphony, in D major, op. 29, represents a temporary abolishment of the use of strictly Russian themes, such as are encountered in the second (Little Russian Symphony), and is almost totally western in character. The first movement opens with a dirgelike march that does not last long and which leads to an allegro of festal character. Tschaikowsky's love for the waltz is apparent in the graceful *alla tedesca* which follows. The third movement, *andante elegiaco*, is without doubt the most engaging; there can be no question as to the fineness of the musical conception, the variety of technic, or the vitality of emotional utterances. The finale is riotous and dazzlingly scored.

Coates's interpretation is sympathetically tempered to the general exuberance of the work and the Londoners, again, are in unusually good fettle. Volume and frequency characteristics run a wide and generously reproduced gamut. For admirers of the fourth, fifth and sixth symphonies of Tschaikowsky, this set (No. M166) makes an eminently desirable item.

* * *

A recording heartily to be recommended is that by Leo Blech and the Berlin State Opera Orchestra of Bedrich Smetana's The Moldau (Nos. 11434 and 11435)[1]. This lovely tone poem, the second in a cycle entitled Má Vlast (My Country) of six symphonic pieces built around patriotic Bohemian themes, portrays the beautiful river of the same name (Vltava in Czechoslovakian) which runs through the city of Prague. The Moldau is played frequently in the concert halls of the world—not so the other five, each of which is indisputably as engaging.

Má Vlast, incidentally, has been completely recorded by the Bohemian Philharmonic Orchestra of Prague, conducted by F. Talich. The ten 12-inch discs comprising the set (listed in the new Czechoslovakian H.M.V. catalogue, Nos. AN386 and AN395) may be obtained through the importers. Blech's sentimental reading of The Moldau is easily the most desirable version; not only because of better recording but by virtue of the superiority of the Berlin ensemble as well. On the other hand, should one wish the entire cycle, the imported set's deficiencies are not so bad as to exclude a great deal of the music's irresistible appeal.

In the program appended to The Moldau the composer tells how two springs, one warm, the other cold, arise in the depths of the Bohemian forest and join to make the brook which eventually becomes the river. First it flows through the woods where the hunt is in progress; then through the plains where the peasants are celebrating a wedding festival; then through the forest in the moonlight, while fairies and water nymphs sport upon its banks; then over the rapids of St. John in which it makes a way for itself among the rocks to reach the fertile plain below. And, finally, it flows towards Prague and is welcomed by old Vysehrad (the ancient castle portrayed by the first poem in the cycle).

The music is as refreshing as must be the cool waters it represents. Written in *rondo* form it supports a main theme depicting the Moldau itself. This theme returns after the various episodes; in its first phase it is like a folk melody (it will be seen that the two original streams are represented by two sections of the melodies played respectively by two flutes). The episodes are charmingly described; of particular effectiveness is the music devoted to the wedding festival, which is in Smetana's most genial mood.

This recording occupies three record faces. Liszt's rather trite arrangement of Schubert's stolid and none too attractive Hungarian March fills out the set.

Mention of Smetana naturally brings to mind the current performances at the Metropolitan Opera of his Die Verkaufte Braut (The Bartered Bride). Interest will be renewed in his life. Did you know that autobiographical utterances of this deaf composer are to be had in disc form? The story of his life as he tells it in his own inimitable language is available in two splendid recordings of the string quartet subtitled "From My Life." Possibly the only real introspective music from the pen of Smetana. Considering the hardships of his artistic life, much akin to Beethoven's, Smetana demonstrated in his art a curious ability to evade subjective contemplation and to concoct such infectious and dashing rhythms as pervade The Bartered Bride and such objective poetry as that presented in My Country, all of which leave one puzzled but admiring. But, to the quartet—the best recording from the standpoint of virtuosity is that by the Flonzaley Quartet (Victor set No. M63) However, there is a rhapsodic emotion missing from this otherwise flawless interpretation that the Bohemian Quartet, led by Joseph Suk, instil into its German Polydor reading. Suk is the son-in-law of Anton Dvorák, who was Smetana's favorite and most illustrous pupil, hence there is a certain interpretative heritage which other ensembles cannot reasonably expect to acquire. The Polydor recording (four disc) may be procured only through the importers.

Smetana Opera to Be Recorded

Communications from Czechoslovakia inform us that the more nationalistically music minded Bohemians are not unaware of the approaching fiftieth anniversary, in 1934, of the death of Smetana, their musical hero. Already celebrations are being planned. These include, providing a sufficient number of advance subscriptions can be obtained, a complete recording, by the local H.M.V. branch, of The Bartered Bride. The masterpiece is to be authoritatively presented in the original Czech by artists of the National Theatre of Prague.

[1]From the annual special list of Unusual European and American recordings. Will not be found in the regular Victor monthly supplement.

Sokoloff Returns from Holiday to Observe Anniversary of Hall

Local Composers Honored by American and European Orchestras

Cleveland, O.—Returning from his mid season vacation, Nikolai Sokoloff again assumed duties at the helm of the Cleveland Orchestra until the close of the current season, when his future activities will find him in New York and New England states. To commemorate the second anniversary of the completion of the Temple of Music, Severance Hall, the first program offered within its walls was repeated in part, including the Evocation from the pen of Charles Martin Loeffler, commissioned to write it. Upon renewed acquaintance with this heavy-footed work, we are sorry not to be convinced of greater merits than were to be found on the occasion of its first presentation. Speaking voice, women's chorus and orchestral score were imbued with heavy gloom, cumbersome movement and nebulous atmosphere. The remainder of the program was devised to emphasize the nightmare; all the sparkle had been expended in the opening Freischütz overture, and the Brahms second symphony, coming after the intermission, was unable to lift the burden from the heavy character of the program's first half.

The Sunday twilight concerts under the direction of Rudolph Ringwall, brought programs of varied interest. Following these appearances the orchestra embarked on a tour of the East and was not heard here again until February 23, when Alexandre Tansman was guest conductor and soloist in his own piano concerto.

Works of Cleveland Composers Heard

Charles Rychlik, Cleveland musician, received an invitation from the Detroit Symphony Orchestra to be present when his rhapsody for orchestra was performed by Victor Kolar. Howard Hanson, in all-American programs in Leipsic and Berlin, performed Herbert Elwell's ballet music, The Happy Hypocrite. One of these concerts was short-waved to America. Arthur Shepherd's Horizons was included by Bruno Walter in his regular New York series, albeit the symphony had been played previously by Nikolai Sokoloff and the Cleveland Orchestra in the metropolis.

City Pays Tribute to Wagner

Edgewater Park was the scene of a festive throng at noon on February 13, when a wreath was placed on Wagner's statue to honor his memory. The musical program consisted of a massed chorus of 500 voices under the direction of J. A. Nusser, sponsored by the Adult Educational Association of Cleveland College, with Mayor Ray T. Miller presiding and many city officials present. Lila Robeson, formerly of the Metropolitan Opera Company, was heard in excerpts from Rheingold and Tristan; Marcel Salzinger sang Tannhäuser and Walküre excerpts; while Professor Deering of Western Reserve University spoke on Wagner, the man and his works.

Two Piano Recital: Rubinstein and Loesser

At Samuel Mather House, the home of the Cleveland Institute of Music, its director, Beryl Rubinstein, joined forces with Arthur Loesser to present a delightful evening of two-piano music, offering a Busoni arrangement of Mozart's Duettino Concertante, Brahms' Variations on a Theme by Haydn, Debussy's suite, En blanc et Noir, and Saint-Saëns' Variations on a Theme by Beethoven. These numbers were delivered in thoroughly artistic style and relished by a large and enthusiastic audience.

American music comprised the program of the February concert of the Fortnightly Musical Club at the Hotel Carter. Alma Babb, a new member, of Akron, O., sang two groups of songs in excellent style, Donna M. Goodbread furnishing artistic support at the piano. A movement from Paul Katz' string quartet was an ambitious offering, as was a piano sonata by Herbert Elwell, performed adequately by Francis Bolton Kortheuer.

Metropolitan Not to Visit Cleveland

After having been favored for ten consecutive seasons by Gatti-Casazza's forces, it will be a severe blow to the 10,000 opera devotees who, for eight performances, crowded Public Hall during the most significant week of the musical year, to learn that the Metropolitan will not visit here this year, although we are being promised a season for 1934.

Ramin Gives Cleveland Recital

Gunther Ramin, in a sense the successor of Johann Sebastian Bach, inasmuch as he now holds the post of organist at the historic Thomas Church in Leipsic, appeared in recital at the Cleveland Art Museum before a record audience and created a profound impression. The silence that usually follows these art museum offerings was constantly broken. Heavy outbursts of applause became the rule.

Owing to the illness of Tito Schipa, his recital, to have taken place in the Philharmonic Concert Series at Public Music Hall, was postponed. R. H. W.

Birmingham Civic Orchestra Inaugurated

Dorsey Whittington an Able Conductor—Premier Performance of Tone Poem by Sorenson

Birmingham, Ala.—The desire of every great city musically is a symphony orchestra. Such has been the ambition of Birmingham for many years. Attempts to organize one here have been made, but until recently various causes prevented success. But the achievement is now realized in splendid fashion.

Dorsey Whittington, young New York virtuoso pianist, who in recent years located here as director of the Birmingham Conservatory of Music, has devoted his efforts unsparingly toward this end, and with wonderful success. The Birmingham Music Club and the Young Musicians Group of the club have sponsored the movement, and public spirited friends of music have given financial aid, encouragement and support. Many difficulties have evolved, aside from business conditions and the problem of financing an orchestra, and it has been a master task to overcome these.

On February 17, the Birmingham Civic Symphony Orchestra—sixty players strong—with Dorsey Whittington, conductor and Harold Johnson, concertmaster, offered the first in a series of three concerts at Phillips Auditorium, before a large and brilliant audience. It was a distinct musical triumph. People were amazed at the artistry of this young organization, and the entire performance was impressive. Mr. Whittington conducted with authority and ease, having his players well under control. Music-lovers delighted in beauty of the program, which opened with the Egmont Overture by Beethoven. Following this came Schubert's Unfinished Symphony, delivered with sincere insight and scrupulous nuance. Then came the Grieg concerto in A minor, for piano and orchestra, with gifted Jane Hamill Westbrook as soloist. She played well enough to satisfy the most exacting, and equaled many more mature professional soloists who have been heard here.

A tone poem, Dreams, by Lars Sorenson, a cello player in the orchestra, was next given its premier performance, with the composer conducting. Mr. Sorenson is a professional cellist, native of Denmark, and formerly conductor of a symphony orchestra in Copenhagen, who came to Birmingham several years ago. He received an ovation at the close of this performance of his composition. The program closed with the spirited Hungarian March from the Damnation of Faust by Berlioz. A. G.

Music Notes From Coast to Coast

COLUMBUS, O.—Serge Jaroff and his Don Cossack Russian Male Chorus again delighted a Columbus audience recently. At Capital University's Mees Hall, the attraction drew a crowd which violated the fire laws. The musical wares so successfully dispensed by this military singing body and the skillful leadership and eccentricities of showmanship displayed by the diminutive conductor became known here the previous season. But the performance was, nevertheless, a revelation to those who were unfortunate enough to miss the Russians the first time they were here. A generous program of sacred and secular compositions was increased by three encores, one of them a wild hopak danced to an accompaniment of singing and whistling.

Eugene Ormandy, conducting the Minneapolis Symphony Orchestra, repeated his success of the previous year in a conservatively chosen program of substantial fare. This concert, given on the 13th day of February, was, unluckily enough for the 13th, our last big symphonic concert of the season and was given under the auspices of the Women's Music Club.

But a little symphony orchestra of decided importance will soon be here; Georges Barrere and his noted ensemble. On that occasion, at Capital University, Loy Kohler, a member of the conservatory faculty at that institution, will have the honor of participating as piano soloist.

Escudero and his charming assistants, Carmita and Carmela, attracted lovers of the dance, musicians and devotees of all the arts. Cries of "bravo" and "ole" were heard throughout the performance. The Civic Concert Series management, responsible for the appearance of the versatile Spaniard, presented Heinrich Schlusnus on February 21. As an added super-feature, the same management has announced Paderewski for a later date. H. G. D.

MIAMI, FLA.—Bertha Foster, director of the University of Miami Conservatory, is presenting a series of morning musicales at the Hotel Roney Plaza, Miami Beach. The first was a chamber music recital by the Faculty Trio (Hannah Asher, pianist; Walter Grossman, cellist; Albert T. Foster) with Sara ReQua, contralto, assisting artist, accompanied by Joe Tarpley.

The next concert was given by the Aeolian Chorus (Miss Foster, director) with Michel Thorgevsky, Russian tenor, accompanied by Evelyn-Plagman Jones, on February 9.

The Mana Zucca Music Club presented Frances Sebel, soprano, to a large audience, at Mazica Hall, January 24. This club has a program every Tuesday afternoon.

The first event of the season presented by the Civic Music Association through the Miami Music Club (Eda Keary Liddle, president) was a piano recital by Rudolph Ganz, who gave a brilliant program and a generous array of encores after each group.

A. F. W.

NORMAN, OKLA.—The University Choral Union (Prof. R. H. Richards, director) and the University Symphony Orchestra (Prof. Paul S. Carpenter, conductor) united to give a splendid performance of Verdi's Requiem on January 11. The soloists were Wilda Griffin, soprano, Miriam Dearth, contralto, Prof. Adrian Wynnobel, bass, and Prof. Earl VirDen, tenor. The next concert of the orchestra was presented on February 18, when Ralph Rose, Jr., of Oklahoma City, was violin soloist.

The Manhattan String Quartet appeared in concert at the University Auditorium on January 21. The quartet also gave a concert at Oklahoma City University Auditorium as an event in the Ladies Music Club series. These young men aroused a great deal of enthusiasm in a community usually cold to chamber music.

Frances Potter Hauser combined with NBC Artists Service to bring Sergei Rachmaninoff and Fritz Kreisler to Oklahoma City during the past month. Both artists were greeted by a large audience.

Olive German, soprano, of Tulsa, sang an artistic and interesting concert in the home of Prof. W. G. F. Schmidt on February 10. Minnaletha Popejoy was her accompanist. The program consisted of songs by Pergolesi, Brahms, Bachelet, Tschaikowsky, Fourdrain, Massenet, Hageman and Carpenter.

Mary Wigman brought her group to the Tulsa Coliseum for two performances, February 17. On the same evening Michael Raggini, tenor, and Lillian Rehberg, cellist, gave a concert in the University Auditorium on the University Concert Course.

The Fine Arts School has selected Faust as the opera to be produced this year. All rehearsals are under the personal direction of Prof. Schmidt, head of the department of voice. In former years the operas have been done in English but Faust will be given in French. The cast is: Marguerite (Frances Atwater Lindloff), Faust (Rene Stone), Mephistopheles (Milton Asphal), Valentin (Maurice Cotton), Siebel (Margaret Vail), Martha (Emily Stephenson) and Wagner (Paul Rice).

The University Band (William R. Wehrend, director) is giving its first concert of the year on February 26. Wilda Griffin, soprano, is to be soloist. M. P.

SAN ANTONIO, TEX.—Sergei Rachmaninoff was presented by the San Antonio Civic Music Association (W. G. Higgins, president). His appearance on the stage brought prolonged applause and the enthusiasm increased as the program progressed. Comment on the performance of this artist is unnecessary as his artistry is well known.

A program of solos and trios was given by Vivian Waters, soprano, Liela Pyron, mezzo-soprano, and Marian Weltene, contralto, in the studio of David Griffin, their teacher. Norma Owen was at the piano.

Hear My Prayer (Mendelssohn) was sung by the choir of St. Mark's Church (Walter Dunham, organist and choir director) in the second of a series of vesper services. Theresa Nimitz Phelps, soprano, was the soloist. Mr. Dunham also played Mendelssohn's sixth sonata.

Mrs. Roland Springall presented a number of her piano pupils in recital. A club has been formed, which will meet monthly, at which time various groups are to appear.

Mrs. C. C. Higgins was in charge of a program on Haydn and Mozart, following the business meeting of the Tuesday Musical Club (Mrs. Eli Hertzberg, president). Her paper was most interesting as she has spent several years in Vienna. The participants were Mrs. Robert Newman, soprano; Vesta Hastings Bryan, pianist; Mrs. Louis Moyer, soprano; Mrs. Roland Klar and Edith Madison, pianists. The accompanists were Mrs. Edward Harker and Vesta Hastings Bryan.

The music and art department of the Woman's Club (Mrs. John Legate, chairman) entertained with an interesting program. The performers were John Anderson, pianist; Mrs. Theodore Mumme, soprano; Emily Oliver, dancer; Ethel Neal Matthews, reader; and George Terrell, baritone. The accompanists were Mrs. Henry L. Gazley, Helen Oliphant Bates and Alice Terrell.

Olga Seiser presented eight of her piano students in a pleasing recital.

William Irby, tenor, was the featured soloist for the Monday Evening Musicale at the Aurora Apartments, sponsored by Willeta Mae Clarke, violinist and Edna June Bump, pianist. Of special interest was a group of songs by Oscar J. Fox. S. W.

SEATTLE, WASH.—Fritz Kreisler, violinist, was presented in concert at the Civic Auditorium, under the auspices of the Ladies Musical Club. Kreisler (with Carl Lamson as accompanist) gave an excellent reading of the Kreutzer Sonata (Beethoven).

Guy Maier, in his unique new lecture-recital for children, was sponsored by Pro Musica, January 28, and drew a capacity audience.

After quietly rehearsing for nearly two years and playing only an occasional concert, Seattle's newest and unquestionably finest string ensemble, the Volker Quartet, has made a remarkable impression in its series of five chamber music concerts just concluded. In their choice of programs they have given widely representative compositions and, in their endeavor to give attractive programs, have not overlooked the necessity of providing soloists. Gene Fiset, pianist, playing the Schumann quintet; John Sundsten, pianist, offering the Tscherepnin quintet; and Whitney Tustin, presenting the Handel concerto in G minor for oboe have been the guest artists, while members of their own group have given cello and violin duets and a trio for violin, cello and viola. The Volker Quartet plays with the fire and enthusiasm of youth, but with the maturity of understanding musicianship. The ensemble at all times gives a satisfying, finished performance. The members of the quartet are Ted Anderson, violin; Walter Sundsten, violin; Wilma Wills, viola; Iris Canfield, cello.

After hearing Peter Meremblum conduct the Cornish Orchestra through the Beethoven fifth symphony, it is impossible to refrain from commenting upon the performance. While Mr. Meremblum has presented the Cornish Orchestra in many excellent concerts, comprising single movements of symphonies, this was the first offering of an entire symphony. Mr. Meremblum's idealism in his orchestral work has caused him to refrain until now from giving an entire symphony, and after hearing this magnificent interpretation it is apparent that he is not only a fine conductor, but particularly able in directing a student organization. The program opened with the Meistersinger overture (Wagner) and concluded with the symphonic poem, Les Preludes (Liszt). Aron Stankevitch, violinist (a pupil of Mr. Meremblum) gave a brilliant performance of the Introduction and Rondo Capriccioso (Saint-Saëns).

Advanced students of Moritz Rosen, head of the violin department at the University of Washington, were heard in an interesting musicale, January 25.

Orren Stoddard, talented young pianist from the class of Pearl McDonald, offered an ambitious program during January, at Pilgrim Parish House. Mr. Stoddard's program was well played and enthusiastically received.

One of the unique events of the month at the Cornish School was a demonstration of the work of Music-Education (founded by the late Calvin Brainerd Cady). The program began with the elementary class work under Ellen Wood Murphy and Martha Sackett, and went on through the early intermediate groups. There were piano numbers, too, and the program was concluded with a demonstration of Eurhythmics by students of Gertrude Austin.

(*Continued on page 28*) J. H.

I See That

(*Continued from page 20*)

Grete Stueckgold's American engagements for next season will necessitate her return from Europe in September to start her concert tour of the United States and Canada on October 1 in Mt. Kisco, N. Y., under the auspices of the Bedford Music Association.

* * *

Jeannette Vreeland, soprano, will give a recital on the Lancaster, Pa., Community Concert Course, February 28, in Hansell Hall at Franklin and Marshall College.

* * *

Robert Burns' dramatic cantata, The Jolly Beggars, is to be produced in London this season for the first time since 1818. The work was rewritten with new material and orchestrated by M. Wood Hill in 1928 for the Scottish Festival in Banff and has been twice repeated since. It has also been broadcast.

* * *

The second concert in the series of chamber music recitals conducted by the Community Center Conservatory, New York, will be given on February 27 at the conservatory auditorium. The Philharmonic-Symphony Scholarship Quartet, assisted by Ariel Rubstein, pianist, will play quartets by Beethoven, Brahms and Schubert. The members of the quartet are Joseph Reilich, first violin; Ralph Hersch, second violin; David Dawson, viola; Martin Teicholtz, cello.

* * *

Martha Baird, pianist, will give a concert March 2 on the Community Concerts Course of Batavia, N. Y.

* * *

Since their recent début in Denver, Col., the Hall Johnson Negro Choir has been re-engaged by the Greater Artists Series of that city for a performance during the 1933-34 season.

Patterson Artists Active

Idelle Patterson's artists are active. Saida Knox was soloist with the Perolé Quartet over WOR recently and is engaged for the Bamberger Little Symphony. Fred Vettel broadcasts every Saturday evening over WOR, and Lydia Summers was soloist with the Brahms Quartet at the Mozart Society on February 11. Ruth Bawfon, soprano, sings at St. Paul's Episcopal Church, New York. Mme. Patterson and Mr. Vettel, Miss Knox, Miss Moran and Mr. Cody gave a concert at the Methodist Deaconess' Home, New York, February 9. Mme. Patterson is holding lecture-recitals twice a month.

Three Major Artists Draw Coast Throngs

Guy Maier Achieves Success With Lecture-Recital

SAN FRANCISCO.—Only twice thus far this season did the seating capacity of the new Opera House, which is much larger than the average concert hall, prove too small, the cases being when Fritz Kreisler and Sergei Rachmaninoff gave their recitals. Several days prior to the slated dates every seat from pit to dome was sold. To accommodate the last minute crowd, Peter D. Conley, who presented these two artists in San Francisco, was compelled to place dozens of chairs in the orchestra pit and several hundred on the stage. As many standees as the San Francisco fire laws permitted occupied every available spot. This goes to prove that the prevailing depression has no bad effect upon the attendance at artists' concerts. Assisted at the piano by Carl Lamson, Kreisler played works by Bach, Tartini, Mozart, Sulzer, Schubert, Ravel and a number of his own compositions.

The absorption with which Rachmaninoff's audience listened to his interpretations of compositions by Scriabin, Haydn, Schumann, Chopin, Beethoven and Liszt, was evidence of the profound appeal which his playing has for the listener. In spite of eight encores at the conclusion of Rachmaninoff's program, the audience would not leave the Opera House until he finally returned to the piano and played his saccharine prelude in C sharp minor.

In the Community Theatre, Guy Maier, pianist, who enjoys unusual popularity here where he has frequently appeared in duo-piano recitals with Lee Pattison, was presented by the Alice Seckels-Elsie Cross Management in a program designed especially to appeal to youngsters, entitled Wandering with Mozart and Schubert Through Austria and Bavaria. The crowded house was enthusiastic in its applause.

The San Francisco Conservatory of Music announces that Carnegie Institute Scholarships will be available in voice, cello and piano, to be awarded by open competition at the conservatory. C. H. A.

College Art Association Sponsors Music

The International-1933, an exhibition of contemporary painting sponsored by the College Art Association in the RKO Building of Rockefeller Center, New York, gave three musical programs—a Hungarian Evening, February 17, with music by the Roth Quartet, and with George De Ghika, Royal Hungarian Consul General as guest of honor; 18, Italian Day, with the Royal Italian Ambassador guest of honor, and the music program supplied by Nina Morgana and Claudio Frigerio, both of the Metropolitan Opera Company, accompanied by Pietro Cimara; 19, Austrian Day, Elisabeth Schumann of the Vienna State Opera, guest of honor. Mme. Schumann sang, and there were also numbers by the Austrian Singing Society.

These programs were given in conjunction with the various National Days, and the proceeds went to the Women's Division of the Emergency Unemployment Relief Fund and the College Art Artists' Coöperative. The exhibition, which includes living art from twenty countries and by 350 artists, closes on February 26.

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Summer Master School Announced by the Chicago Musical College

Three Sessions Again to Be Feature—Noted Faculty Engaged

CHICAGO.—The Summer Master School bulletin of the Chicago Musical College, recently issued, names the officers of administration as Rudolph Ganz, director; Wesley LaViolette, dean; Carl D. Kinsey, president; Glenn Dillard Gunn, vice-president; Edythe Kinsey, secretary; Lathrop Resseguie, business manager; Genevieve Lyngby, recorder and F. Elmer Hartjen, auditor.

The salient features in the catalogue are first of all the free scholarships to be awarded by the Chicago Musical College after a competitive examination. Scholar-

RUDOLPH GANZ

ships are available with the following teachers: Mr. Ganz, Alexander Raab, Mr. Gunn Edward Collins, Mollie Margolies in the piano department; Isaac Van Grove and Graham Reed in voice; Leon Sametini in violin; and Charles Demorest in concert and movie organ. The examinations are scheduled for June 18 and 19 and only fifty applications will be accepted for each teacher.

During the summer recitals by artists are to be given in the Punch and Judy Theatre of the college building. Mary Ann Kaufman Brown, formerly of Cincinnati, will make her reappearance at one of those concerts. Daniel Saidenberg, recently secured by the college as its principal cello teacher, is to give a recital in conjunction with Mr. Ganz. Helen Curtis, also engaged by the college, will give a class piano demonstration. Other recitals listed are those of Mr. Gunn, Mr. Sametini, Paul Boepple, Mr. Collins, Lillian Powers, Alvene Ressigue Sara Levee, Viola Cole-Audet and a two-piano recital by Dorothy Crost and Bernice Jacobson.

SESSIONS DURING FAIR

Much space is allotted in the prospectus to the Chicago World's Fair which, it is estimated, will bring fifty million visitors to the city. Announcement is also made of the expected opera to be given this summer at Ravinia. Description is given of the library and study rooms, of the fraternities at the school for men and women, of the student loan fund, dormitories for students in the college building, and practice studios. Other items state the requirements for bachelor and master of music degrees. Special emphasis is made on the public school music department headed by Karl W. Gehrkens, professor of school music at Oberlin Conservatory for more than twenty-five years, and one of the leading music educators of the country.

ADDITIONS TO FACULTY

Another announcement of importance is that Dr. Jacob Kwalwasser, professor of music education at Syracuse University, will also be connected with the public school music department. His lecture subjects are music education, music psychology and pedagogy, and music aesthetics. Another addition is Charles A. Fullerton, head of the department of music at Iowa State Teachers College, Cedar Falls, who will have charge of teaching school music. Oscar W. Anderson, supervisor of bands and orchestras in the junior and senior high schools of Chicago, is to head the school band and orchestra leaders department.

Paul Boepple, in charge of the music direction of the American Dalcroze Institute in New York, assumes the training of Dalcroze teachers during this summer session. As heretofore, Frederick W. Schlieder, music educator, will hold classes in creative

CARL D. KINSEY

music education. Sylvia Tell, *premiere danseuse*, heads the school of the dance.

There will be three summer master school sessions at the Chicago Musical College—the first from May 15 to June 24, the second from June 26 to August 5 and the third from August 7 to September 16. One hundred and fifty teachers are engaged for this work and the response to the advantages offered by the Chicago Musical College is expected to be numerous, in particular because of the Century of Progress celebration in the lakeside city.

Sibyl Sammis MacDermid Presents Amelia Braddock

Sibyl Sammis MacDermid, at her New York studio on February 14, presented the English mezzo-soprano, Amelia Braddock, in an interesting program of songs by Handel, Caldara, Sibella, Gluck, Hahn, Chaminade, Grieg, Brahms, Elgar, MacDermid, Strickland, Edwards and La Forge.

Miss Braddock, who has had considerable study in Europe, excellently established the moods of her songs and expounded them with intelligent interpretation. She displayed a voice of good range, quality and intonation. A friendly audience greeted the singer with much applause, and she responded with extra numbers. S. J.

Music Notes From Coast to Coast

(*Continued from page 27*)

TORONTO, CAN.—Hart House Theatre has had many splendid recitals during the last month. Florence Richardson, violinist, played to a deeply interested audience. Nellye Gill, Toronto soprano, gave a successful recital on January 31. Her program contained many novelties and was sung with artistry. H. M. S. Pinafore was given a bright and well sung production by the Victoria College Music Club. The Hart House String Quartet has been on tour for the last month and will not give a recital until April.

Concerts in Eaton Auditorium have included Efrem Zimbalist, violinist; Harry Kondaks, child pianist; Michel Fokine and Vera Fokina in a dance recital; the annual Eisteddfod under the auspices of St. David's Welsh Society; a lecture recital by Dr. Healy Willan on the development of ecclesiastical music; a miscellaneous program under the auspices of the Toronto Conservatory; Conchita Supervia, mezzo-soprano; and a lecture recital by Reginald Stewart on the development of the piano and its literature.

The Conservatory String Quartet held its fourth recital of the season at Conservatory Hall; Bobby Spiegel gave a cello recital there; a concert of Dutch songs in national costume was offered by Cornelia van Guens; and Mabel Doherty Curtis, soprano, and Weldon Kilburn, pianist, presented an interesting program on February 8.

At Massey Hall the sixth concert of the season of the Toronto Symphony Orchestra (under Dr. Ernest MacMillan) was presented, with Gertrude Huntly, Canadian pianist, as brilliant soloist in the Grieg concerto in A minor, op. 16. Iwan Davies, British boy soprano, sang on January 30. The Don Cossack Male Chorus appeared before a packed house on January 25 and so ovational was their reception that a return engagement has been arranged for March. The seventh concert of the Toronto Symphony Orchestra, on February 7, brought Maude Watterworth, harpist, and Walter Whittaker, flutist, as soloists. A special school children's concert by the orchestra took place January 31. Scott Malcom and Reginald Godden, duo-pianists, played Saint-Saëns Carnival of the Animals to the delight of the young folks.

Signor J. A. Carboni presented Philemon and Baucis and A Night in Versailles, at Margaret Eaton Hall on February 8.

A. J. C.

WASHINGTON, D. C.—It is often said that the American people do not want or appreciate grand opera. The audience which filled the vast Washington Auditorium on January 21 and January 22 to hear the Chicago Opera Company, under the direction of Alfredo Salmaggi, sing those old favorites, Carmen, Cavalleria Rusticana, and Pagliacci, proved that at least those living in the national capital are ready to give their full support to opera under the most difficult of situations. For although Maestro Salmaggi had made an earnest attempt to give the best to his audience for the modest admission which he charged, it is to be regretted that the principals he had engaged, the chorus, and the excellent orchestra which he brought from New York, had had so little opportunity for rehearsals together. Much credit for the productions was due Gabrielle Simeoni, conductor of the orchestra, who skillfully held the performance together by his excellent leadership. Artists taking part in the presentation of Carmen, included Pasquale Amato, Rosita Fordieri, Giuseppe Radielli and Ethel Fox, who sang under the name of Bianca Baldini. At the double presentation of Cavalleria Rusticana and Pagliacci, January 22, those singing the leading roles were Amato, Mr. Radielli, Luigi Bonelli, Lola Monti-Gorsey and Della Samoiloff.

Mildred Dilling, harpist, was the guest artist at the musicale given by President and Mrs. Hoover at the White House following the diplomatic dinner February 11.

The first in a series of benefit concerts for needy musicians was held February 14 by the Ten O'Clock Club, of which Edward S. McDowell is director, at the Sulgrave Club. Proceeds from the sixth and final concert will be sent to the MacDowell Colony. Florence Yocum, young Washington soprano and Sylvia Meyer, harpist of the Baltimore Symphony Orchestra, accompanied by George Cornwell, were the artists of the opening evening.

February 9, Marcel Tabuteau, oboe player, was soloist at the afternoon concert of the National Symphony Orchestra, demonstrating to the delight of his audience what can be done with this little known wind instrument. The National Symphony Orchestra played with rare skill Schubert's symphony No. 5, heard for the first time in Washington.

February 11, Sylvia Lent, heard for the first time this season as soloist with the National Symphony Orchestra on January 29, was the guest artist at a luncheon held in honor of Mrs. Herbert Hoover at the Willard Hotel.

A sonata recital was presented on February 8, when Helen Ware, violinist and Louis Potter, pianist, gave a joint program at the Phillips Memorial Gallery.

The closing concert in Mrs. Townsend's series was held February 1 with Lotte Lehmann, soprano from the Vienna, Berlin and London operas, was featured on a dual program with Paolo Marion, tenor.

Washington is a faithful supporter of symphony orchestras, as was proven by the enthusiastic reception accorded the Boston Symphony Orchestra when on January 31, Dr. Serge Koussevitzky conducted the orchestra in its only Washington concert this season, at Constitution Hall.

Previous to this, a flattering audience, including many distinguished officials and members of the Diplomatic Corps, attended the concert of the New York Philharmonic-Symphony Orchestra (Walter Bruno conducting). Walter Gieseking, who delighted many by his skillful performance at Mrs. Townsend's recital January 18, was soloist with the orchestra.

All of Washington is now centering its interest upon the five-day inaugural program, which will commence on March 2. Music is to have a large share in the celebration and the entertainment highlight will fall on March 3, when a concert is to be held at Constitution Hall presenting Rosa Ponselle, Lawrence Tibbett, Efrem Zimbalist and the National Symphony Orchestra (Hans Kindler conducting). Miss Ponselle will sing The Star Spangled Banner at the Inaugural Ball to be held at the Washington Auditorium, March 4. G. S. S.

Kansas Teachers Hear Fischer Songs

Lemuel Kilby, baritone, gave a recital before the recent convention of the Kansas State Music Teachers Association in Wichita, Kans., his entire program made up of songs published by Carl Fischer, Inc. Composers represented included Theophil Wendt, David Guion, Oscar Fox, Seismit-Doda, A. Walter Kramer, A. F. Paganucci, A. Buzzi-Peccia, Nicolai Mednikoff, Charles S. Skilton and Geoffrey O'Hara.

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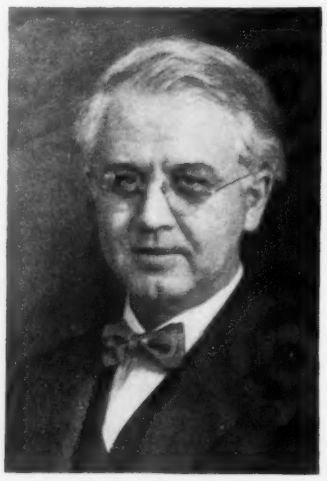

WESLEY LA VIOLETTE

Studio Notes

LEON CARSON

The second in the series of miniature studio recitals at the New York studio of Leon Carson was held on January 29. Eighty guests from New York, Long Island and New Jersey attended.

Constance Clements Carr, lyric soprano and soloist at the First Presbyterian Church

CONSTANCE CLEMENTS CARR

of Passaic, N. J., and an artist-pupil of Mr. Carson, presented a well balanced program, including numbers by Sarti, Scarlatti, Mozart, Charpentier, Tremisot, Wekerlin, Brahms, Wolf, Franz, Tonnele, also Dent Mowrey and Walter Morse Rummel. She sang with ease and poise, and her pianissimo and legato singing were especially noteworthy. Her performance of the Louise aria and Tonnele's Thrush in the Moonlight were particularly effective.

Vera J. Kerrigan, studio accompanist, was at the piano and gave sympathetic and skillful support to the artist at all times.

J. V.

WILDERMANN INSTITUTE

Students at the Wildermann Institute of Music were heard on the air, February 12, in conjunction with Baron Leopold von Popper, who gave a radio talk on Mozart and the Austrian Tyrol. All the music was by Mozart, consisting of his Turkish Rondo (two pianos, six players), and an aria from the Marriage of Figaro, sung by Maria DeMaso, soprano. Maria Wildermann was at the piano.

HOWARD-JONES SAMMONS SCHOOL OF MUSIC

LONDON.—The Howard-Jones Sammons School of Music reassembled after the Christmas holidays with several new entrants. The school is taking a special interest in the Brahms Centenary, the principal having arranged to play all the piano solos of Brahms in a series of recitals, first in Liverpool and then in London.

Engagements for Ruth Shaffner

Ruth Shaffner, soprano, was soloist in a performance of Mendelssohn's Elijah at the Union Theological Seminary, New York, on February 15. The previous day she gave a recital for the Monday Musicale Club of East Orange, N. J. February 20, Miss Shaffner presented two groups of songs at an evening by the Poetry Society at Roerich Museum, New York. Besides engagements previously chronicled, Miss Shaffner was guest soloist at the Central M. E. Church, Brooklyn, N. Y., during January. April 4, she is to be heard by the Women's Club of Yonkers, N. Y., and April 12 she will appear in a performance of the Bach St. Matthew Passion in New York.

March Concerts at the Museum of Art

The four free concerts to be given in the Metropolitan Museum of Art by a symphony orchestra under the direction of David Mannes on the four Saturday evenings in March, are made possible through the generosity of Edward S. Harkness, George D. Pratt, John A. Roebling, and the Juilliard Foundation. The January series this year was attended by 38,026 people.

The symphonies to be presented in the March programs are Brahms' fourth (played at the museum for the first time); the New World Symphony by Dvorák; Beethoven's eighth and Tschaikowsky's fifth. Shorter compositions include the Midsummer Night's Dream music of Mendelssohn; Debussy's Afternoon of a Faun; Rimsky-Korsakoff's Capriccio Espagnole; overture, In Springtime (Goldmark); Roumanian Rhapsody (Enesco); overture to The Secret of Suzanne (Wolf-Ferrari); On the Steppes of Central Asia (Borodin); overture, 1812, (Tschaikowsky); suite from the ballet Cydalise by Pierné; prelude to Parsifal and other Wagnerian excerpts. An attempt to add to the comfort of the audience has been made by placing amplifiers in some of the galleries where it has been difficult to hear the music.

Press Comments

PAUL ALTHOUSE

Commenting on the recent appearance of Paul Althouse as soloist with the Boston Symphony Orchestra, the Boston Herald critic said: "Paul Althouse, in fine voice, and singing with the understanding and warmth one expects of him, made Lohengrin's Narrative not the shrill and rather vague chanted story on a lovely melody that it is all too often, but more nearly the half-divine, half-human song of the shining knight. His singing had dignity, brilliance, and pride in this, as it has a lyric youngness and sweetness in Walther's prize-song." The Boston Post: "Althouse's singing was marked by artistry and insight and by a beauty of tone." The Globe: "Althouse, a veteran of concert and opera, sang his two solos painstakingly well. The extreme care with which he pronounces his words, follows the conductor's beat and rounds his phrases put upon him the seal of a good musician." The Transcript: "As for Althouse, in range and in quality of voice, in clearness and pithiness of diction, in command of Wagnerian phrase and accent, of color and style, he excelled many a German tenor to whom Chicago or New York has pointed with pride."

CARMELA PONSELLE

Carmela Ponselle took the part of Amneris in the Metropolitan Opera Company's recent presentation of Aida in Hartford, Conn., her operatic début in the capital of her home state (she is a native of Meriden, Conn.). The Hartford Daily Times said: "Carmela Ponselle, child of Meriden and sister of the illustrious Rosa, made her first operatic appearance in Hartford, and she was given an enthusiastic welcome. Her work proved her sterling qualifications as an operatic singer. Miss Ponselle gave a convincing and sincere conception of the difficult role of Amneris. Her singing, particularly in the first scene of the last act, disclosed dramatic powers and musical understanding. She was recalled many times at the conclusion of this scene, and she was given probably the greatest ovation of the evening."

FREDERIC DIXON

Frederic Dixon, pianist, recently gave a recital in Endicott, N. Y. The Binghamton Sun, reviewing the event, said: "In all of Dixon's numbers he maintained the nice balance of intelligence and emotion which makes his work alluring to the mind and emotion of the listener."

Another recent engagement for Mr. Dixon was as assisting artist for the Chaminade Club in its concert at the Academy of Music, Brooklyn, N. Y. He played numbers by Grieg, Smetana, MacDowell, Debussy and Chopin.

HAZEL HEFFNER

Commenting on the recent New York début recital of Hazel Heffner, contralto, at Steinway Hall, the New York Sun said that she had a "voice of good quality, especially in the lower register—commendable singing." The Daily Miror: "A voice of genuine beauty."

Enid Cruickshank Active in England

LONDON.—Enid Cruickshank, English contralto, has returned from a tour of Scotland. Her engagements this past month included a presentation of Baron d'Erlanger's Mass, concert performances of Carmen and Lohengrin (the latter under the baton of Sir Henry Wood), and Elijah at Nottingham (conducted by Sir Hamilton Harty). Among her recent appearances was a performance of Tristan with the Covent Garden Opera Company, in which Florence Austral and Walter Widdop also sang.

M. M.

Prince Obolensky Heard With Ensemble

Prince Alexis Obolensky, assisted by the Marinsky Ensemble of Mixed Voices, gave a recital on February 20 in the grand ballroom of the Hotel Plaza, New York. The Prince, who has frequently appeared in New York, has sung with Dame Nellie Melba and now has a prominent role in Jerome Kern's Music in the Air.

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Publications

Book

Reviewed by Irving Schwerké

Promenades avec Mozart, by Henri Ghéon.

This unusual tome originated in conversations which the author and three friends, all lovers of Mozart, pursued over a number of years. Perhaps the most striking feature about this biography, or informal talks about Mozart, is its humanity and deep comprehension of the world as well as of the subject.

Whereas many writers coldly state that such and such happened on this or that date, that Father Mozart nursed his two children in Holland, or that little Mozart wrote such or such a composition during a sojourn in Paris or Salzburg, M. Ghéon makes the master live and move before us, a lovable, understandable human being. Even the oft maligned Constance Weber seems exemplary under M. Ghéon's kindly treatment, and the entire opus is fashioned along the lines of an extended, indulgent conversation that is both natural and absorbing. M. Ghéon has made a new and "grand" figure of his hero, a portrait that will fascinate the reader and awaken interest in all things Mozartean. (Desclée de Brouwer, Paris.)

* * *

Songs

Reviewed by R. M. Knerr

Four New Songs, by Frank La Forge. These new productions of the popular American composer, though issued separately, are in uniform editions. The numbers are all attractive, and provide considerable latitude for choice as to vocal style.

Sailors, a vigorous and forthright setting of verses by J. Warren Merrill, is dedicated to Lawrence Tibbett. It is an admirable number for the male singer (range, middle C to E in the octave above) and has gusto and a well-contrived climax.

In the Forest, words by Ellen Frances Gilbert, is an extremely brief but moving song, an apostrophe to the divinity in Nature. It is original in its harmonic style and has a sustained high tone at the close. Issued in two keys.

Bird Song, a setting of a poem by Victor Hugo in an anonymous English translation, is a lilting number for coloratura sopranos, brilliantly written, with a chromatic cadenza on the word "Ah!" The accompaniment echoes the voice in rippling ornaments. Ranges to D above the staff. The number is dedicated to Kathryn Newman.

Wherefore Do You Droop?, utilizing a fragment from Shakespeare's King John, is a stirring proclamation of faith, with a well-measured melody rising to a gradual, sustained climax. In melody and harmony, it has many attractive touches. The number is issued for high and low voices, and is dedicated to Harrington van Hoesen. (G. Ricordi & Co., Inc., New York.)

Thanks, by Geoffrey O'Hara.

A dramatic song, ending in a striking climax, of the sort which Mr. O'Hara has given us in the past. The text, by Raymond G. Dandridge, enumerates the various things for which the singer is thankful, and closes with a fervid apostrophe to the Nazarene. For medium or high voice, with piano. (G. Schirmer, Inc., New York.)

Cancion de la noche del mar, Romance, words by Ruben Dario, music by Luis A. Delgadillo.

This Song of the Night on the Sea is a somewhat rhapsodic number addressed to Venus, the "star of the soul." There are Spanish, French and English versions. (Sherman Square Music Publishing Co., New York.)

Operetta

Don Alonso's Treasure, book and lyrics by Geoffrey F. Morgan; music by Arthur A. Penn.

A colorful addition to the fairly simple two-act works with one setting, suitable for school or amateur performance. The story is a spirited one, and gives opportunity for picturesque staging. The score is tuneful, and rather above the usual, as it includes attractive melodies and also interesting concerted numbers. (Carl Fischer, Inc., New York.)

Piano

Camp Sketches, by Frank La Forge.

Five new piano compositions by a musician especially noted for his fine songs. They are all well made, aptly descriptive *genre* pieces, not too difficult, and effectively written for the instrument. What Grandmother Told is richly harmonized, and creates a sort of saga atmosphere. Stalking the Deer repeats a characteristic figure depicting the slow and wary passage of the hunter. In the Canoe vividly paints the drip of water from the paddle blades in a series of glinting arpeggios. Song of Welcome moves with measured, ceremonial pace, and contains more than a hint of aboriginal folk melody, while Wedding Dance also suggests an Indian ritual. The editing of the numbers is expertly done by Ernesto Berúmen. (Carl Fischer, Inc., New York.)

Chiquita Olivia (Serenata Infantil), by Luis A. Delgadillo.

A piece designed to be fetching, its saucy measures are of a sort to appeal to the child for whom it is named, and whose picture appears on the cover. (Sherman Square Music Publishing Co., New York.)

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RICHARD CROOKS
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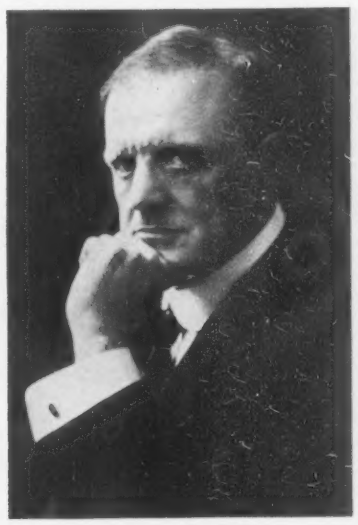
SIR THOMAS BEECHAM
will be artistic director of the season to be presented in London during May and June by the Covent Garden Opera Syndicate. This season will be definitely the last to be organized by the syndicate alone, and the last in the present house.



JEAN SIBELIUS'
incidental music for Pélléas and Mélisande was given its first performance in this country at a concert of the Civic Symphony Orchestra (led by Joseph F. Wagner) at Jordan Hall, Boston, Mass., on February 5.

DUSOLINA GIANNINI'S
first Paris appearance recently as soloist with the Colonne Orchestra (Paul Paray conducting) led to an immediate second appearance.

LAWRENCE TIBBETT, EDWARD JOHNSON AND LUCREZIA BORI,
all of the Metropolitan Opera Company, head the committee which is at present campaigning for $300,000, the amount required as a guaranty before the Metropolitan Opera Association can undertake the renewal of the lease of the opera house, which expires this season.

HAZEL HEFFNER,
contralto, will appear in joint recital with Ralph Kemmerer, pianist, at the Woman's Club, Allentown, Pa., March 18. Miss Heffner recently gave her New York début recital at Steinway Hall.

IRRA PETINA,
Russian soprano, has been the pupil of Harriet van Emden at the Curtis Institute of Music, Philadelphia, for three years. Miss Petina was a member of the Harbin (China) Opera Company and of the Philadelphia Grand Opera Company. She is frequently heard on the air in the Curtis Institute broadcasts.

JACQUELINE SALOMONS,
young French violinist, is giving a recital at Town Hall, New York, on March 8. Her program includes La Folia (Corelli), the Mendelssohn concerto, pieces by Pugnani-Kreisler, Beethoven - Kreisler, Rimsky - Korsakoff-Hartmann and de Falla-Kreisler. (Photo by M. I. Boris)

MILDRED DILLING
played at the White House on February 11, when President and Mrs. Hoover entertained with a musicale following the Diplomatic Dinner. Miss Dilling has played twice before at the White House during the present administration, the last time when the King and Queen of Siam were entertained. (Photo by Underwood and Underwood.)

(See Inside Front Cover for Additional News Pictures)

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